BRITISH MUSIC INFORMATION CENTRE.
10, Stratford Place, London, W.1

Alan Bullard

TRIO

for Violin, Cello & Piano

(1986)

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11 CHRIST CHURCH COURT
IRETON ROAD
COLCHESTER
ESSEX CO3 3AU

TEL: COLCHESTER 562607

Trio for Violin, Cello and Piano (1986) — Alan Bullard (b.1947)

Chaconne: Scherzo: Epilogue

The composer writes:

This work was commissioned by the Fengate Music Trust for the Kreutzer Trio with funds from the Eastern Arts Association, and it was written between April and July 1986. It plays for about 24 minutes.

The piece is designed to portray the contrast between the two bowed instruments and the piano as well as to use the more conventional trio texture, and although the instruments share the same musical material they frequently present it in different ways giving a feeling of opposition rather than unity. Only in the final sections of the first and last movement, and in parts of the second, is there a feeling of integration between the strings and the piano.

As in my recent *Overtones* for four clarinets, the basic musical material is derived from the harmonic series. In this piece the fundamentals and the upper partials of the open violin and cello strings are used to form a pitch and rhythm matrix from which the music of all three movements is derived in different ways and with varying degrees of strictness.

The first movement alternates and overlaps two basic tempi, fast and moderately slow. It is not perhaps a chaconne in the traditional sense, but the basis of the movement is the ten-bar harmonic matrix based on the overtones of the open strings. This appears in its simplest form at the end of the movement.

In the second movement, the notes of the pitch matrix are spaced out to provide a long and fast unison melody. This is interrupted by a central section (marked 'robust and rustic') in which the same melody is broken up into little wisps of folk-song-like tunes. The final section presents the long melody again but in the opposite direction and with different instrumentation featuring the contrast between the instrumental groups rather than the unison character of the opening. A coda hints firstly at the main theme of the central section, and then at the very opening of the movement.

In the third movement there is a more relaxed feeling. The pitches are still derived from the upper partials of the open strings of the violin and cello, but they are treated usually in a freer way than earlier, resulting in a more dramatic and nostalgic feeling. In the central section, marked 'steadily and ceremonially' the piano emerges with the chord sequence from the beginning of the first movement, and a final 'gently rocking' section presents another theme from this movement in different guise, finally fading away to nothing as the violin and cello climb up into the high natural harmonics.

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EASTERN Arts

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Commissioned by the Fougate Music Trust for the Krentzer Trio
with funds from the Eastern Arts Association -

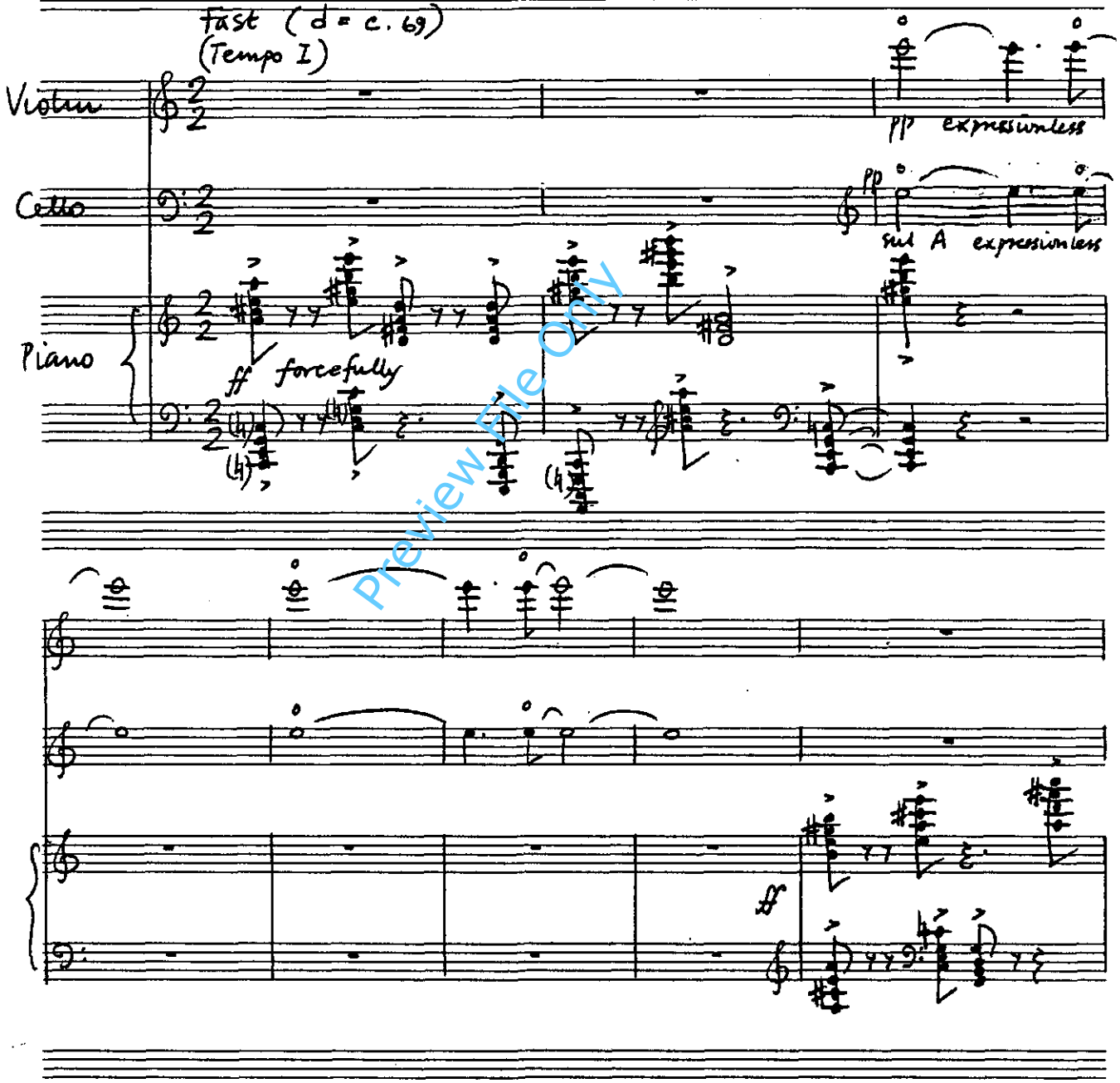
TRIO for Violin, Cello, & Piano

by

ALAN BULLARD

(1986)

1. Chaconne



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Duration: 24-5 mins.
approx.

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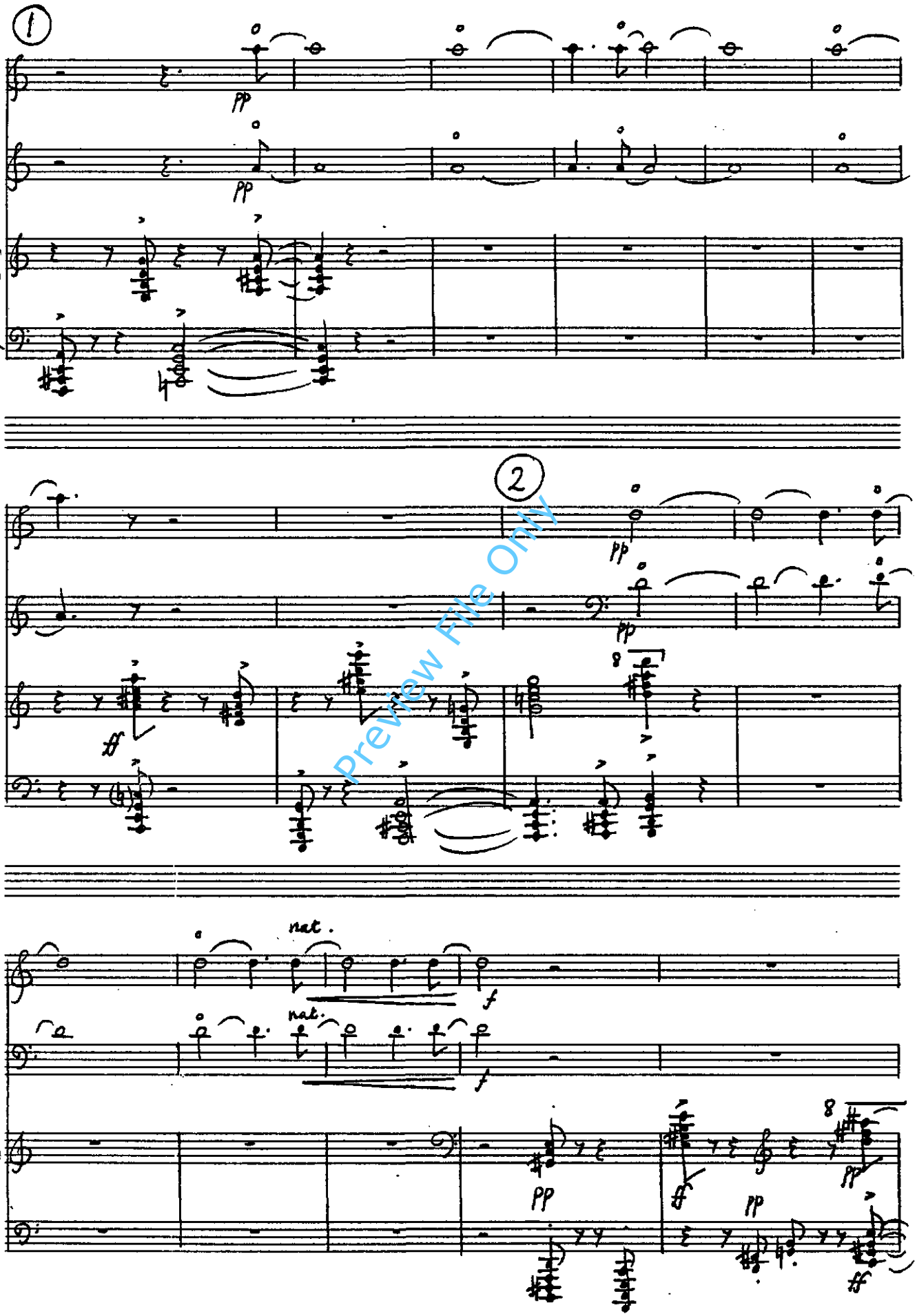

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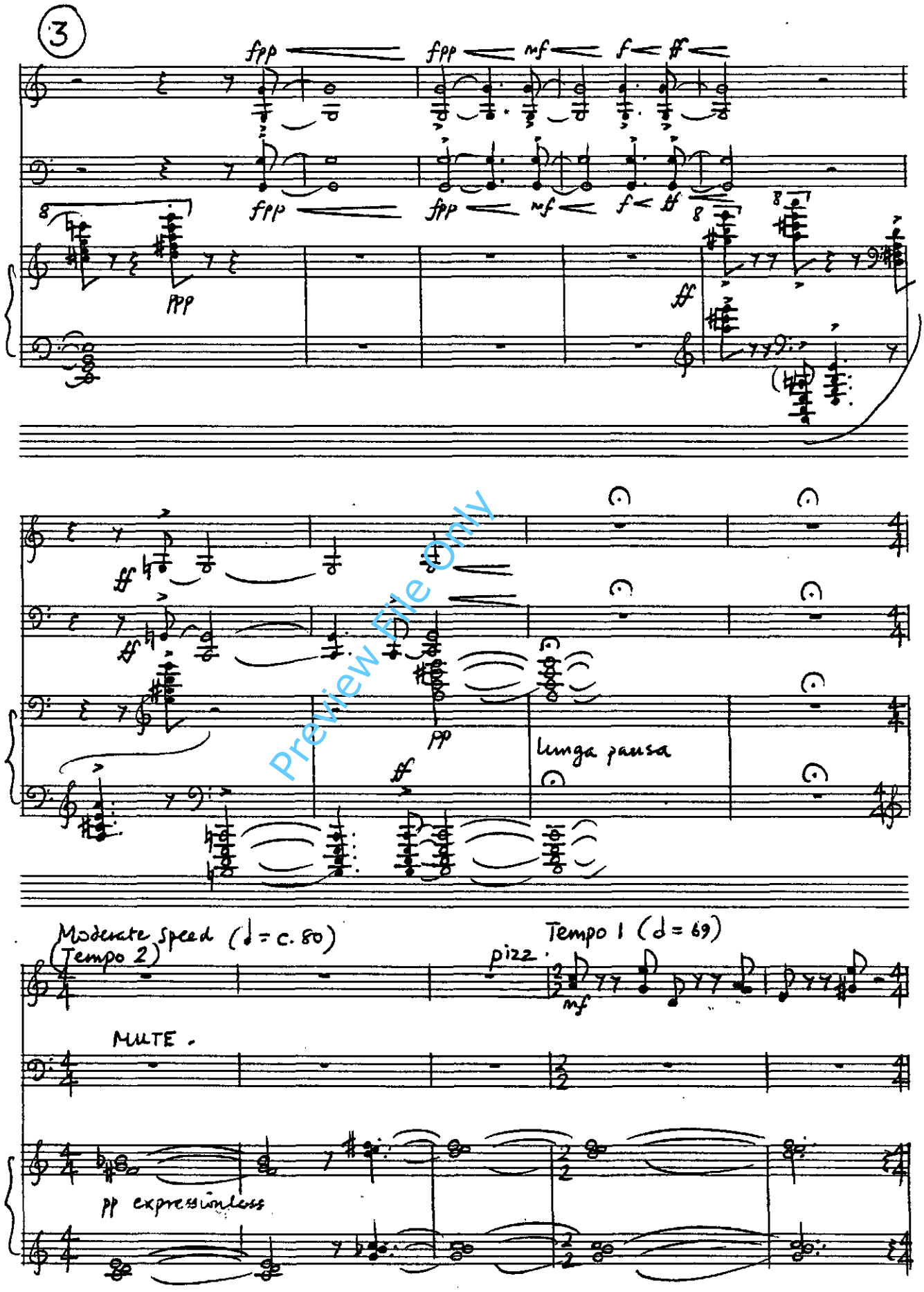

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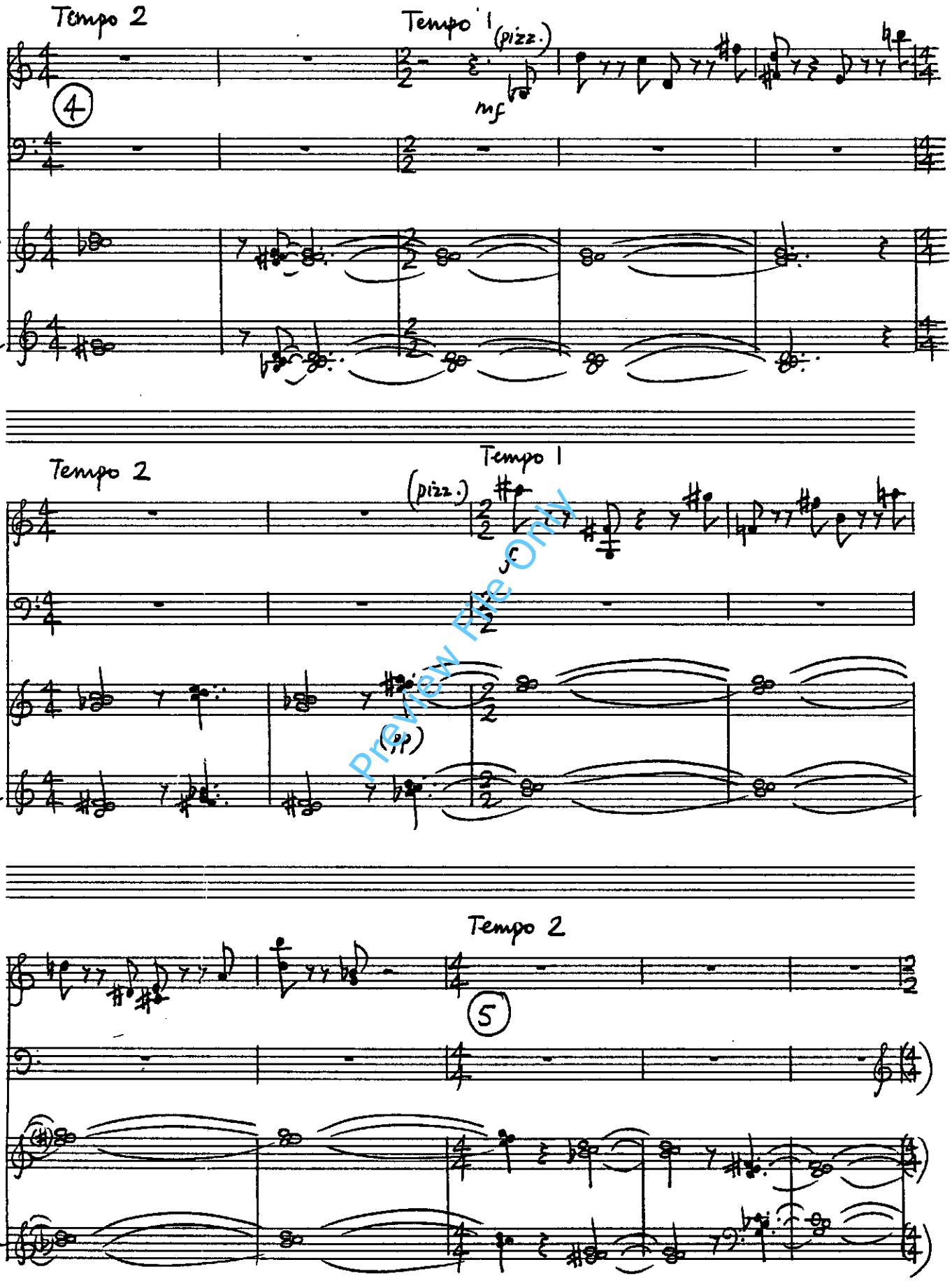

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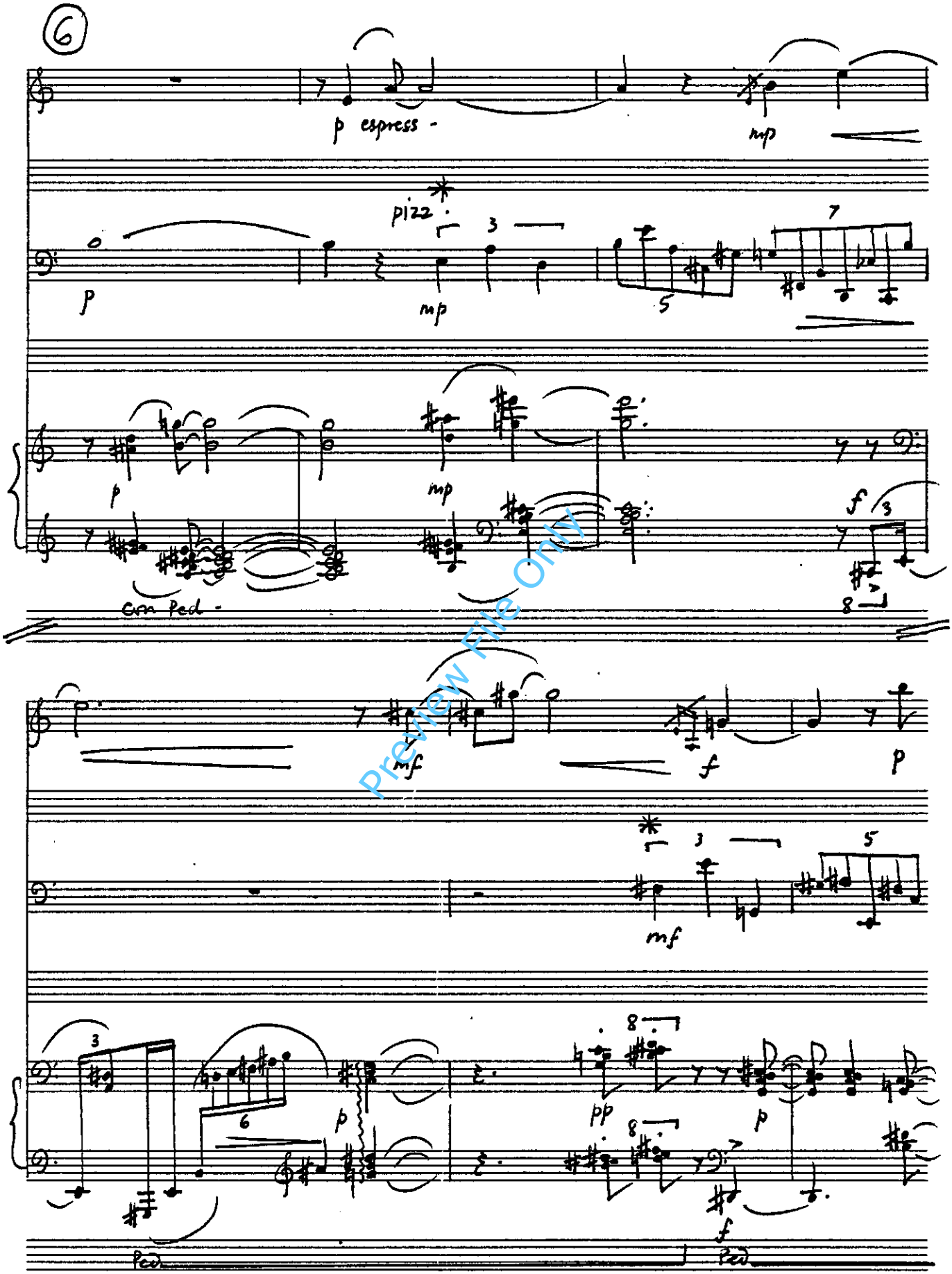

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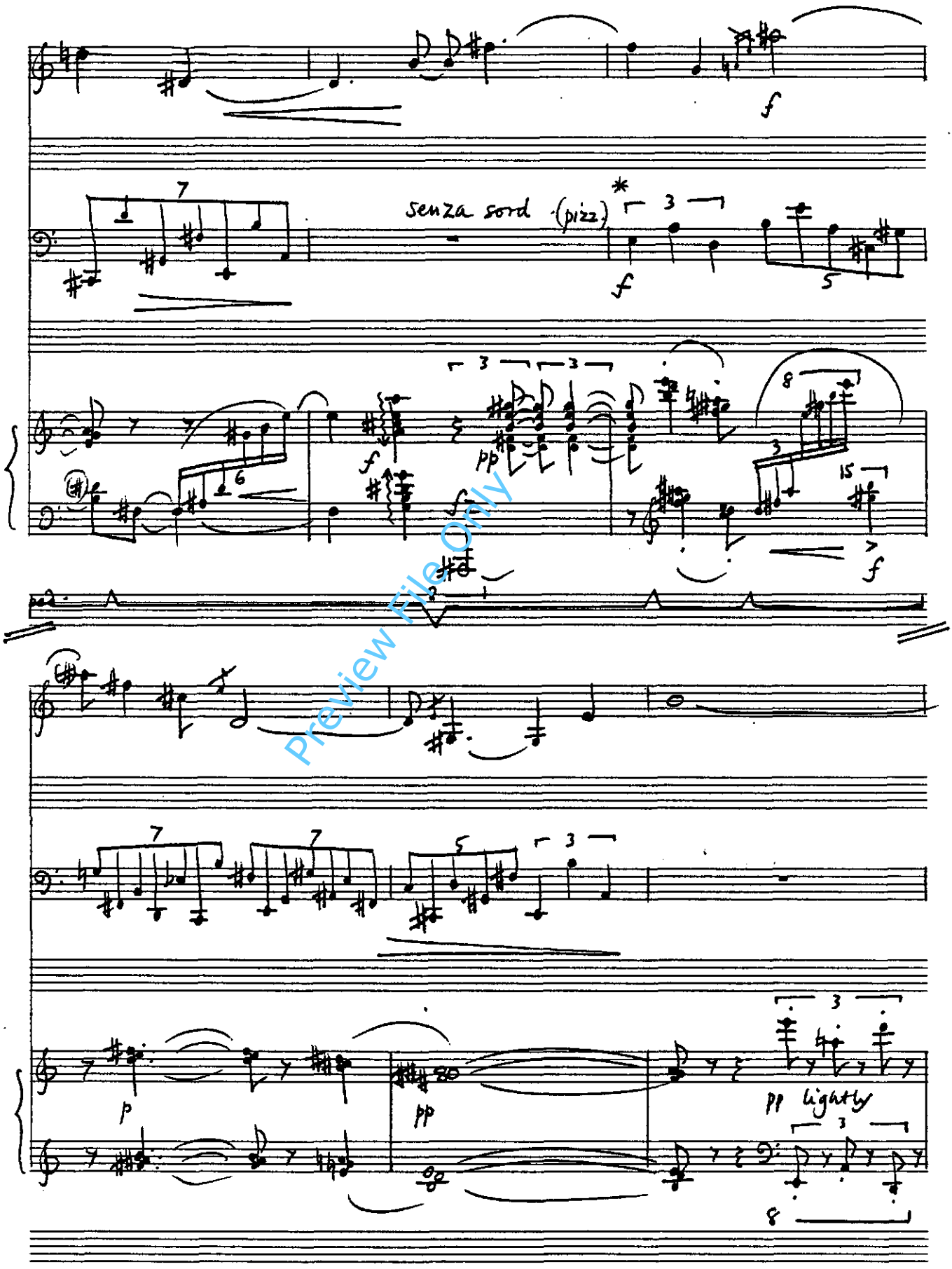

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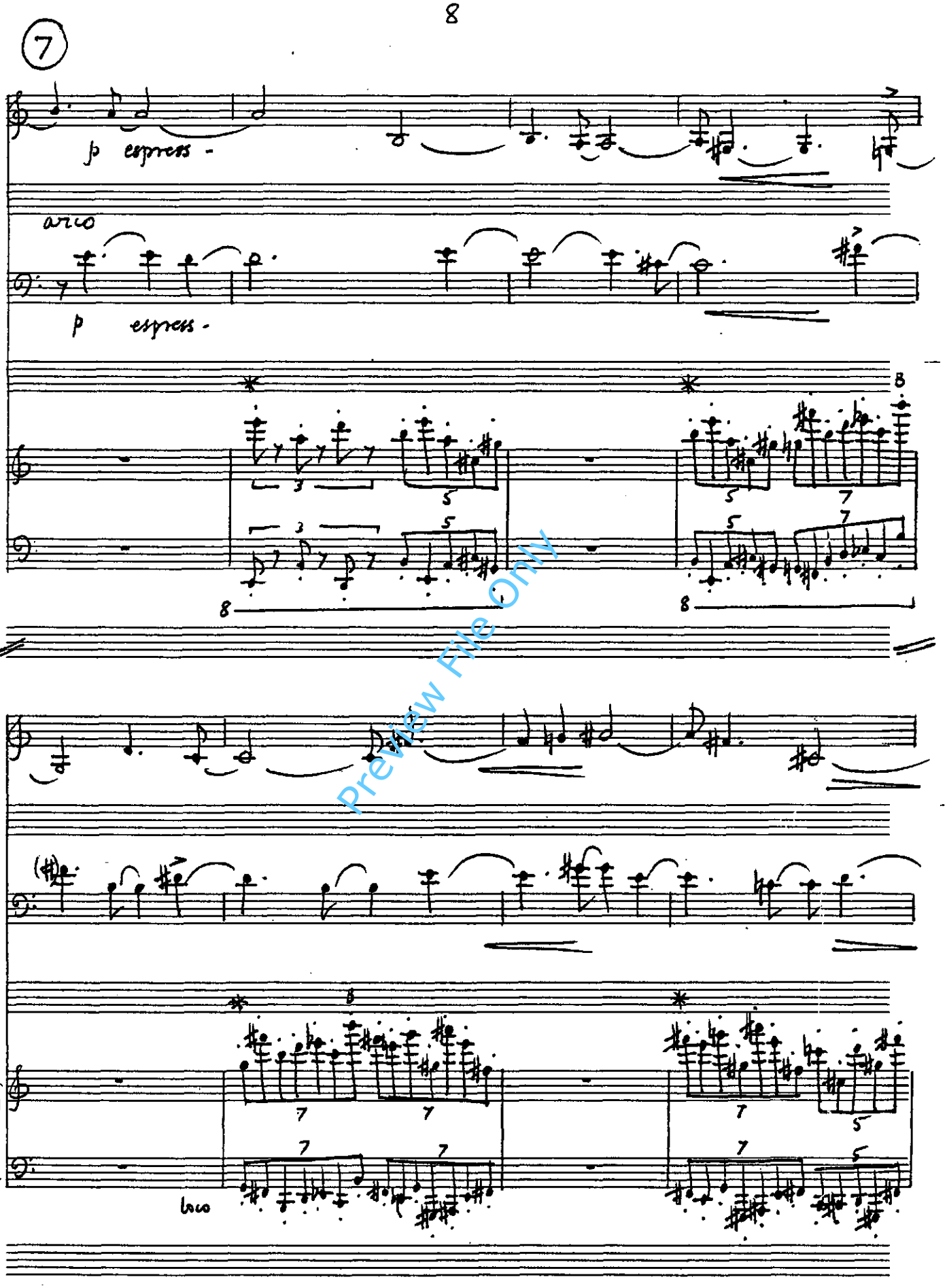

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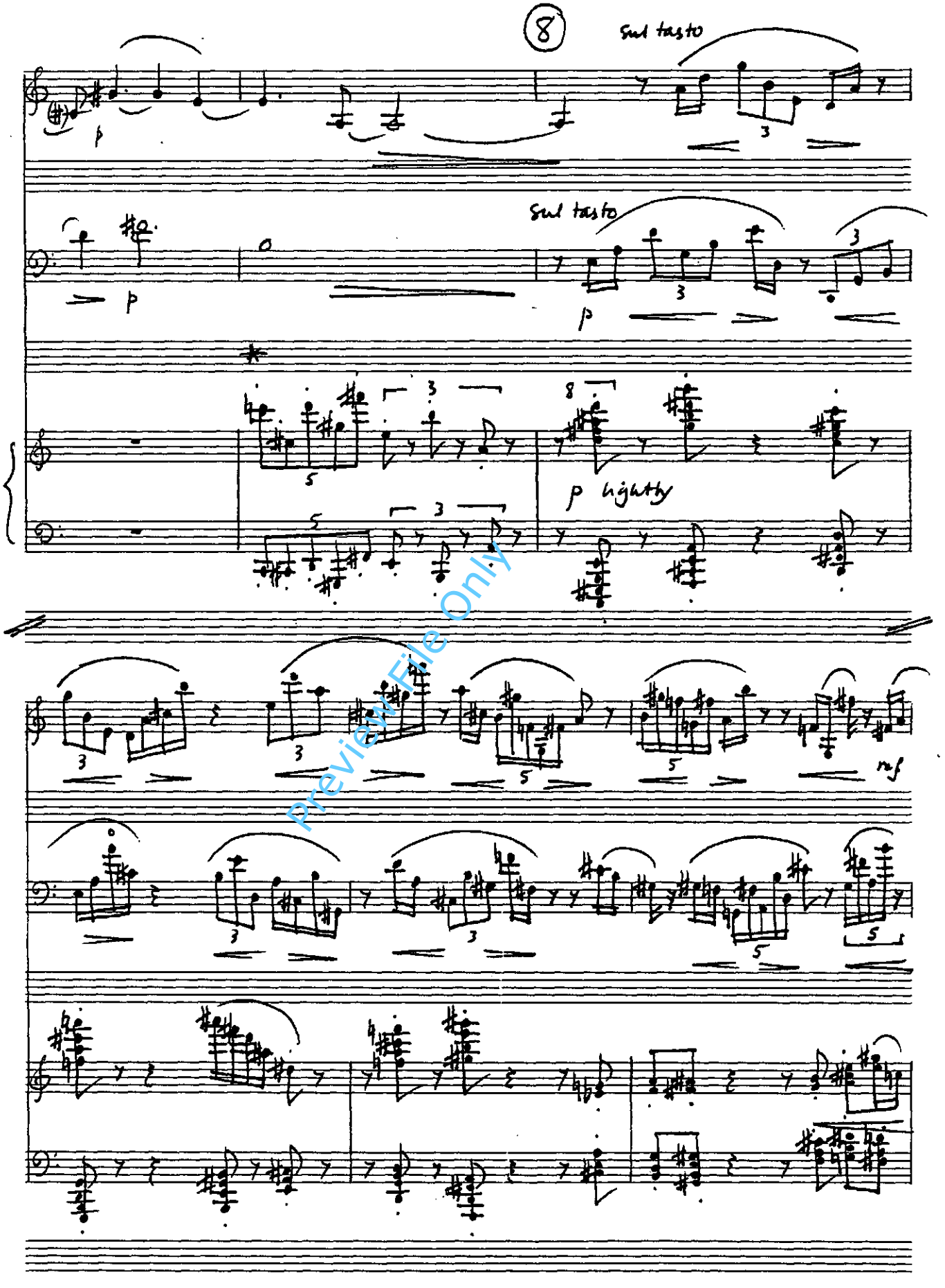

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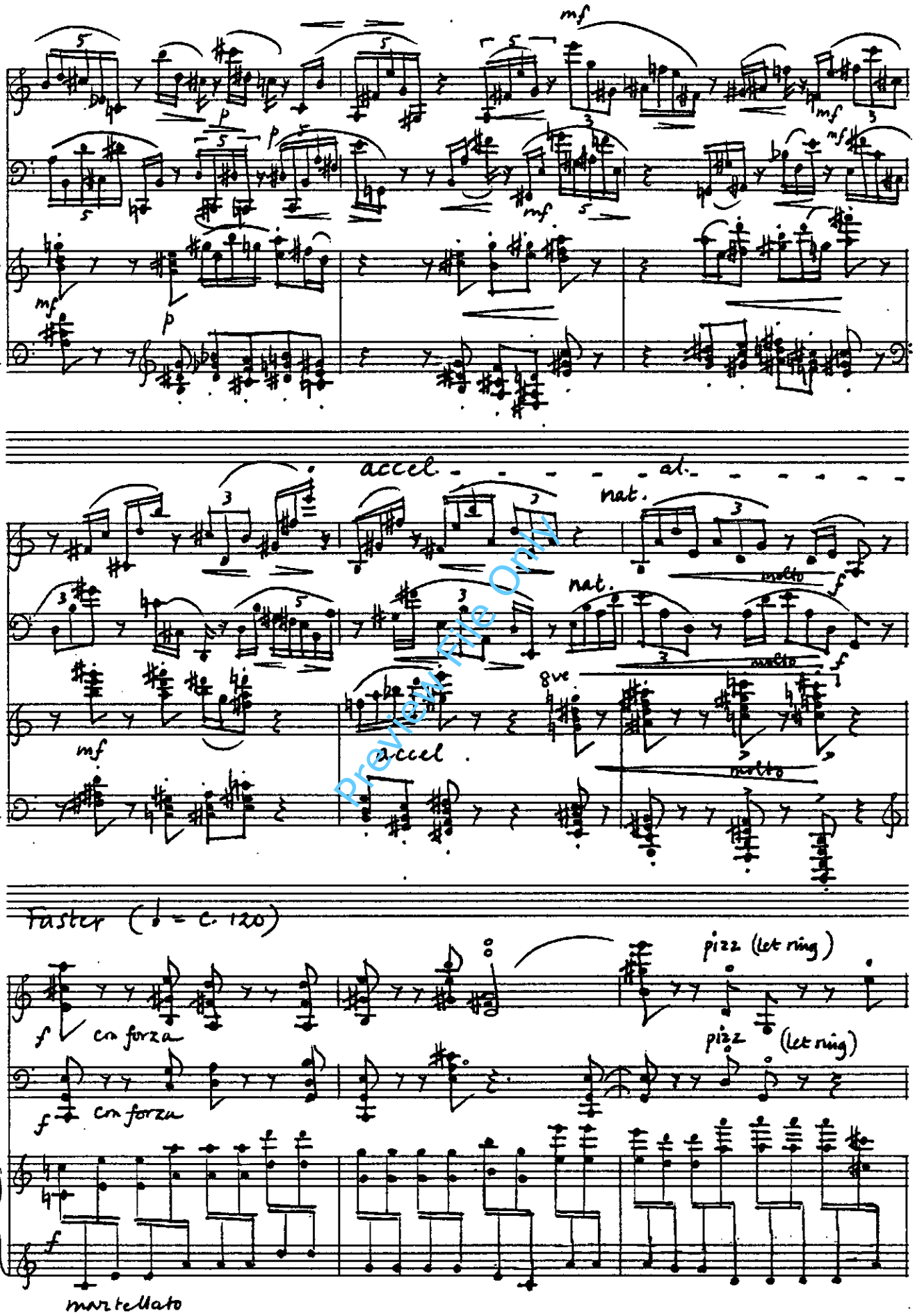

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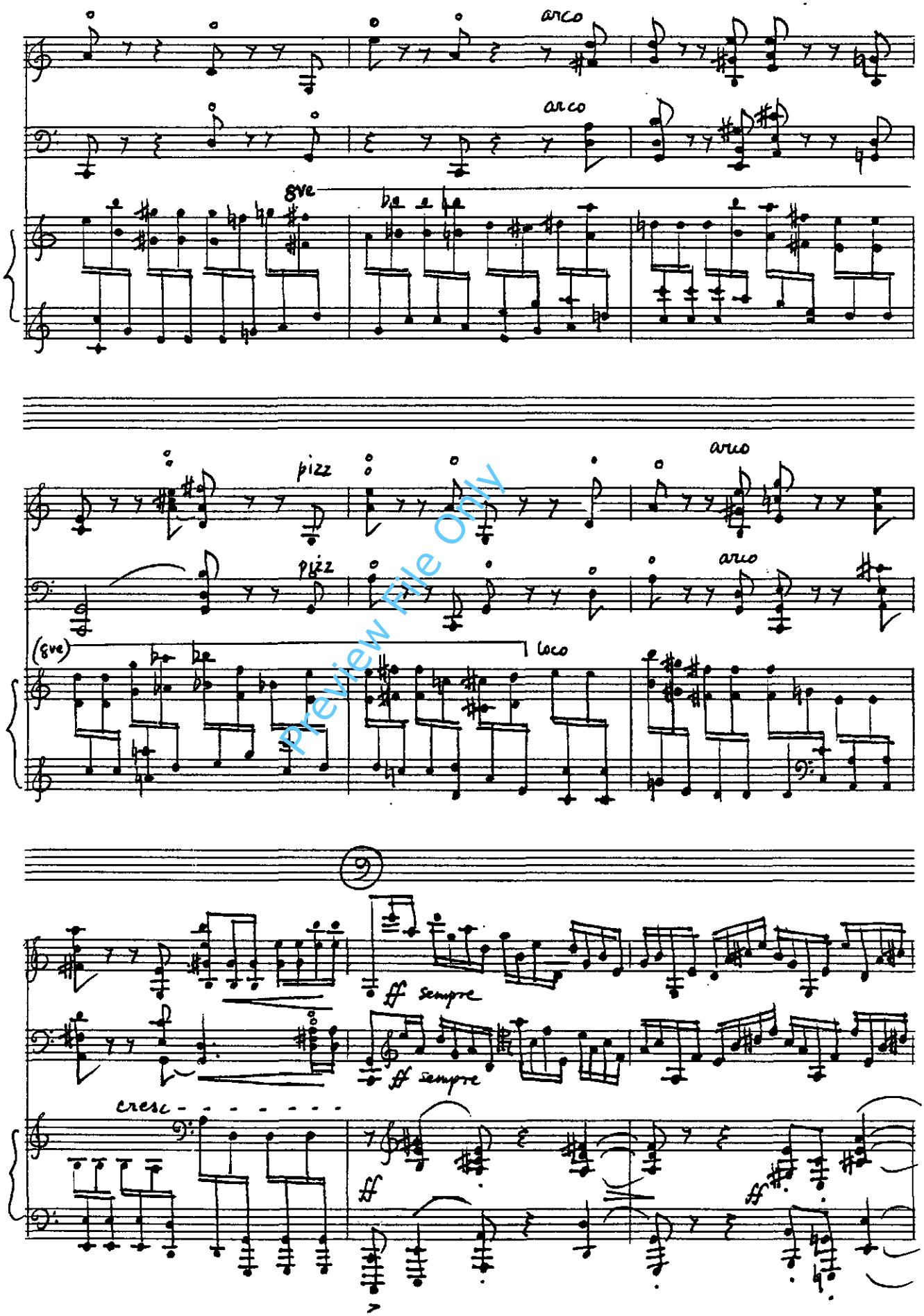

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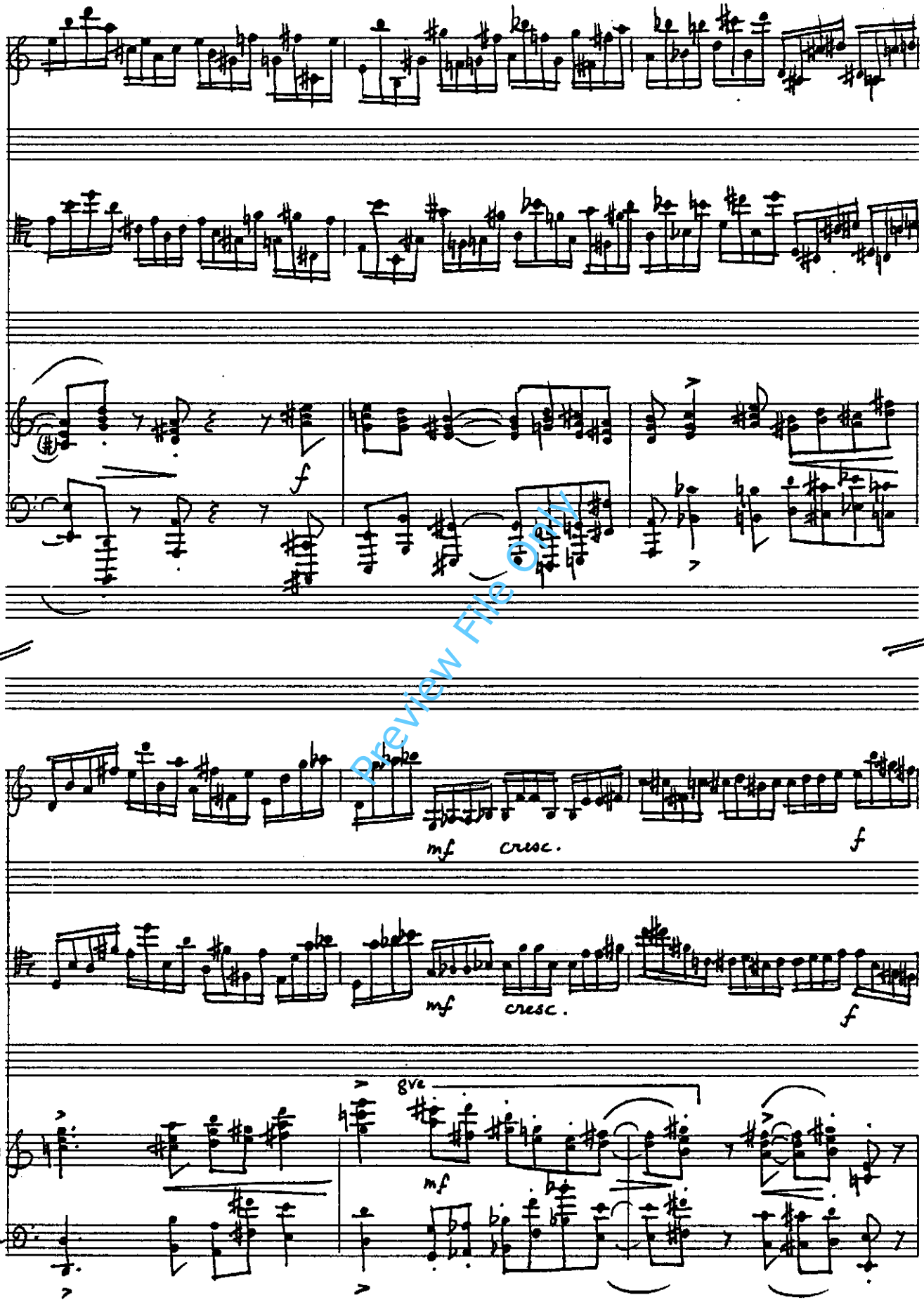

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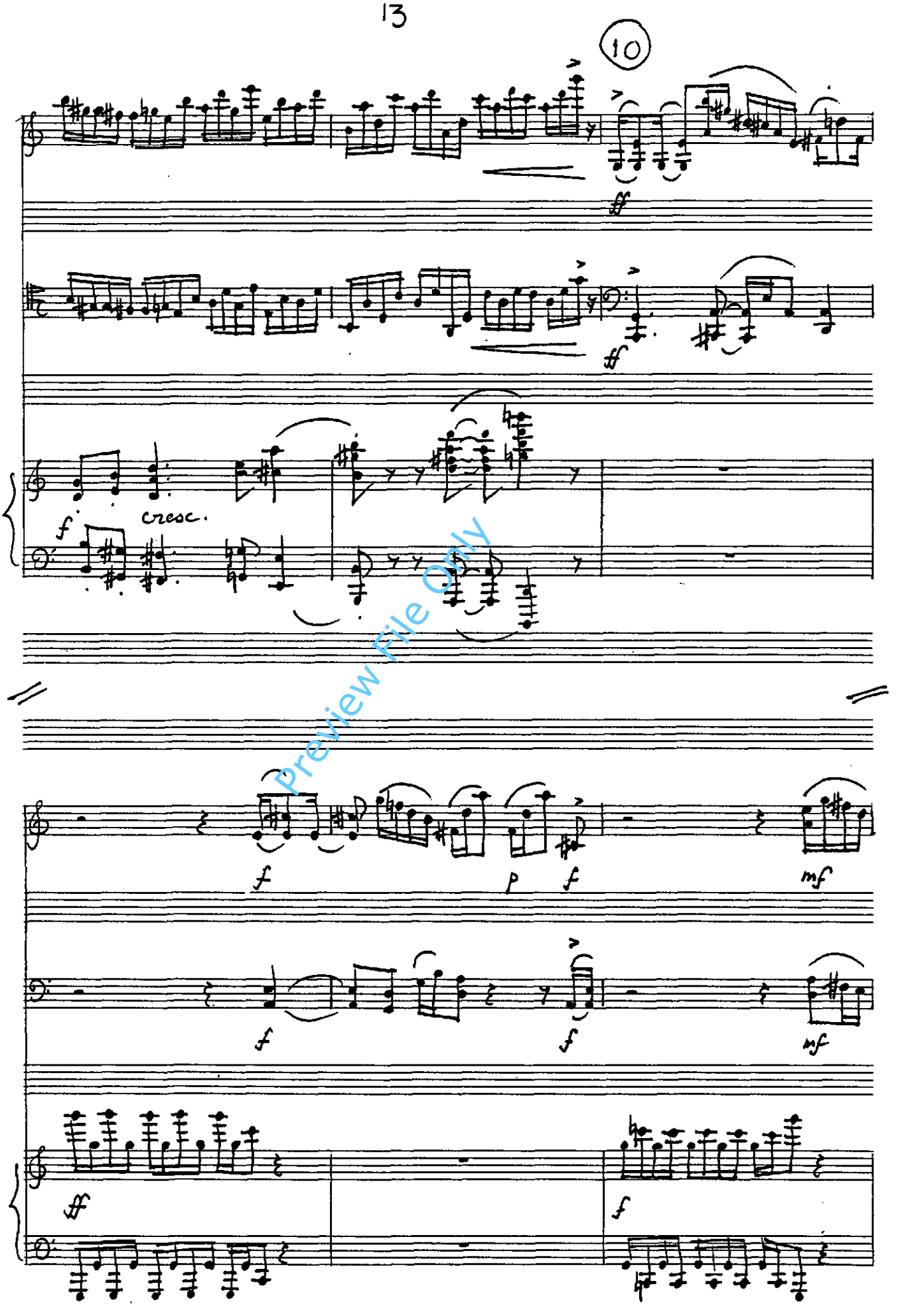

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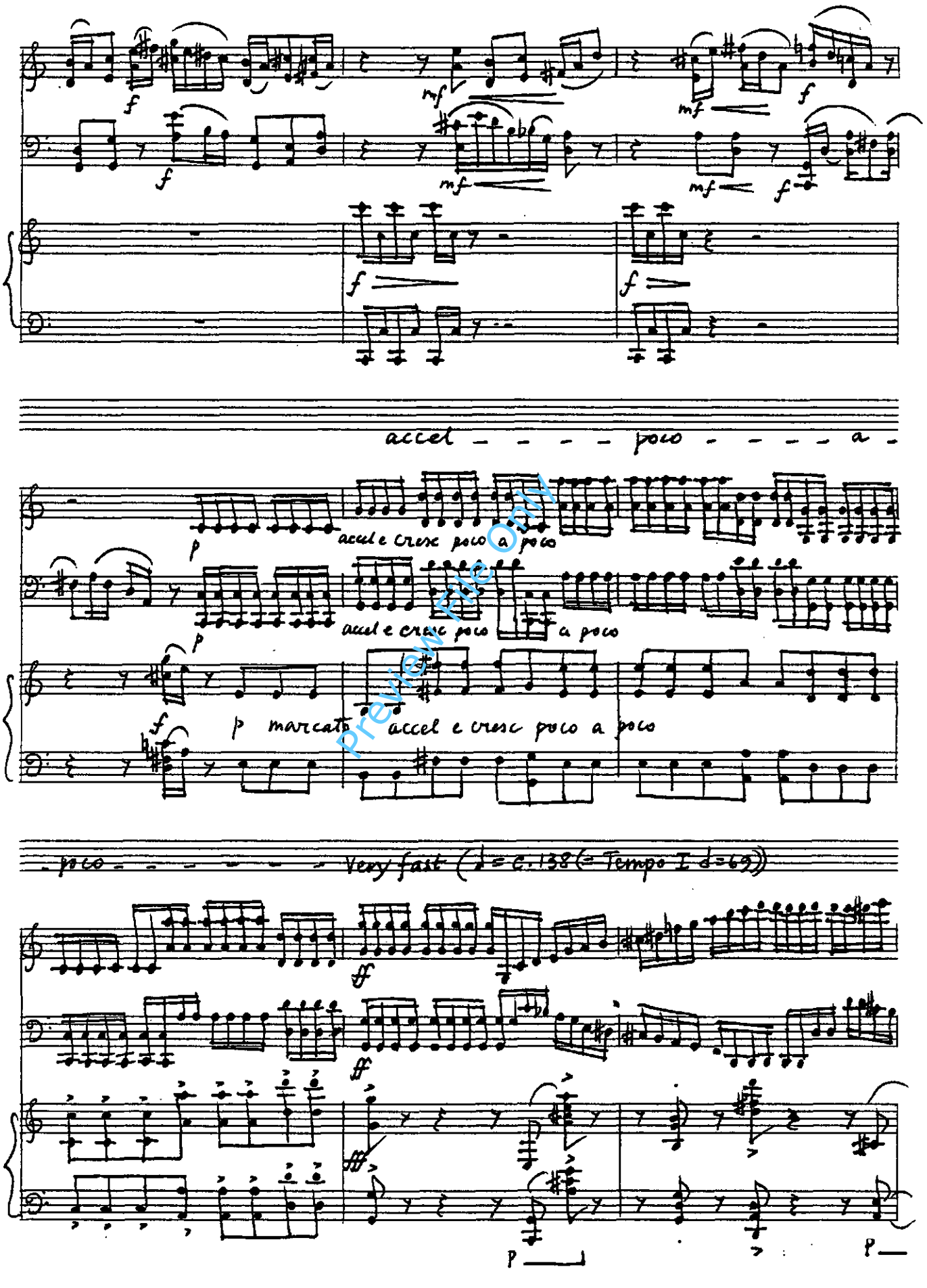

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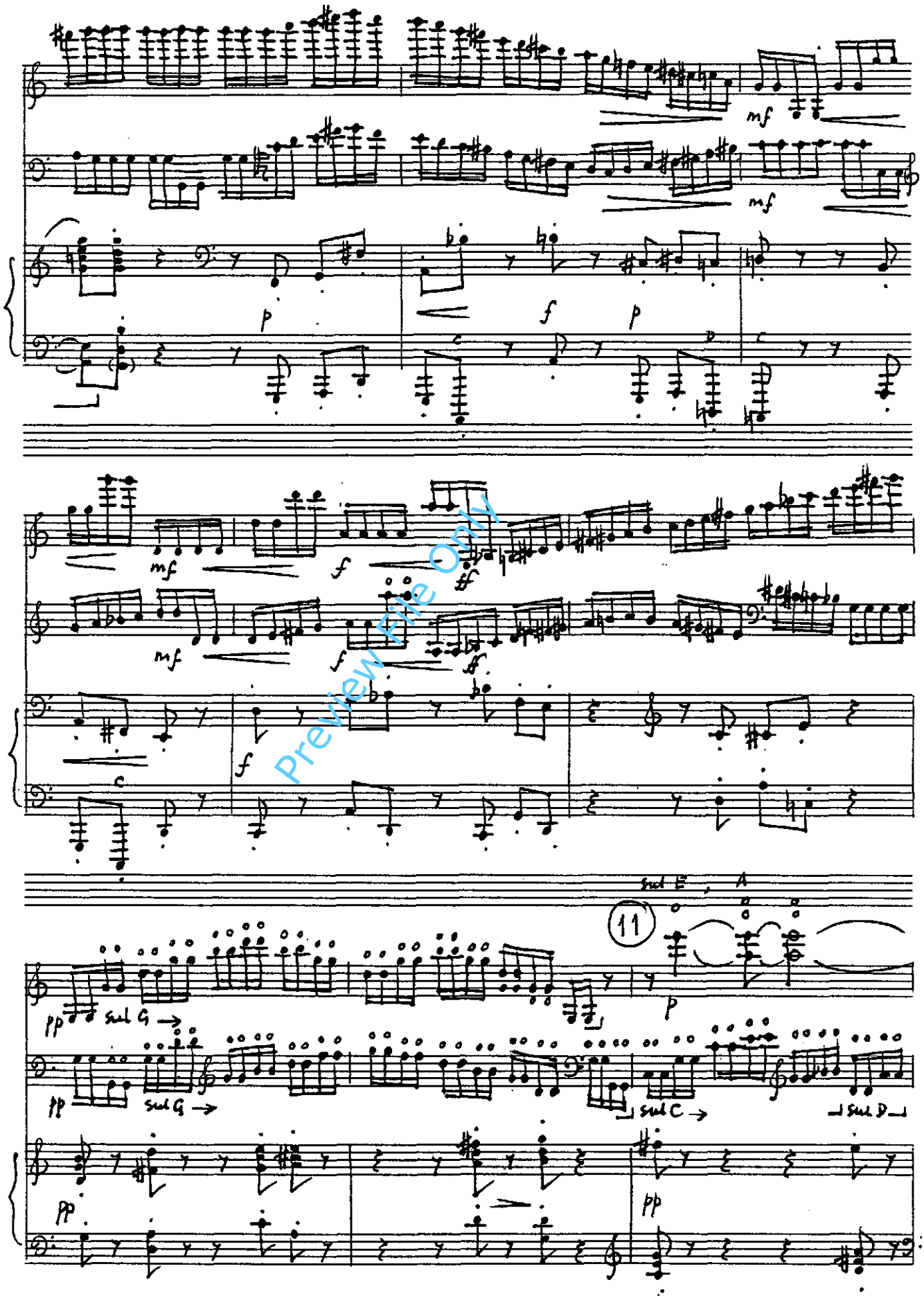

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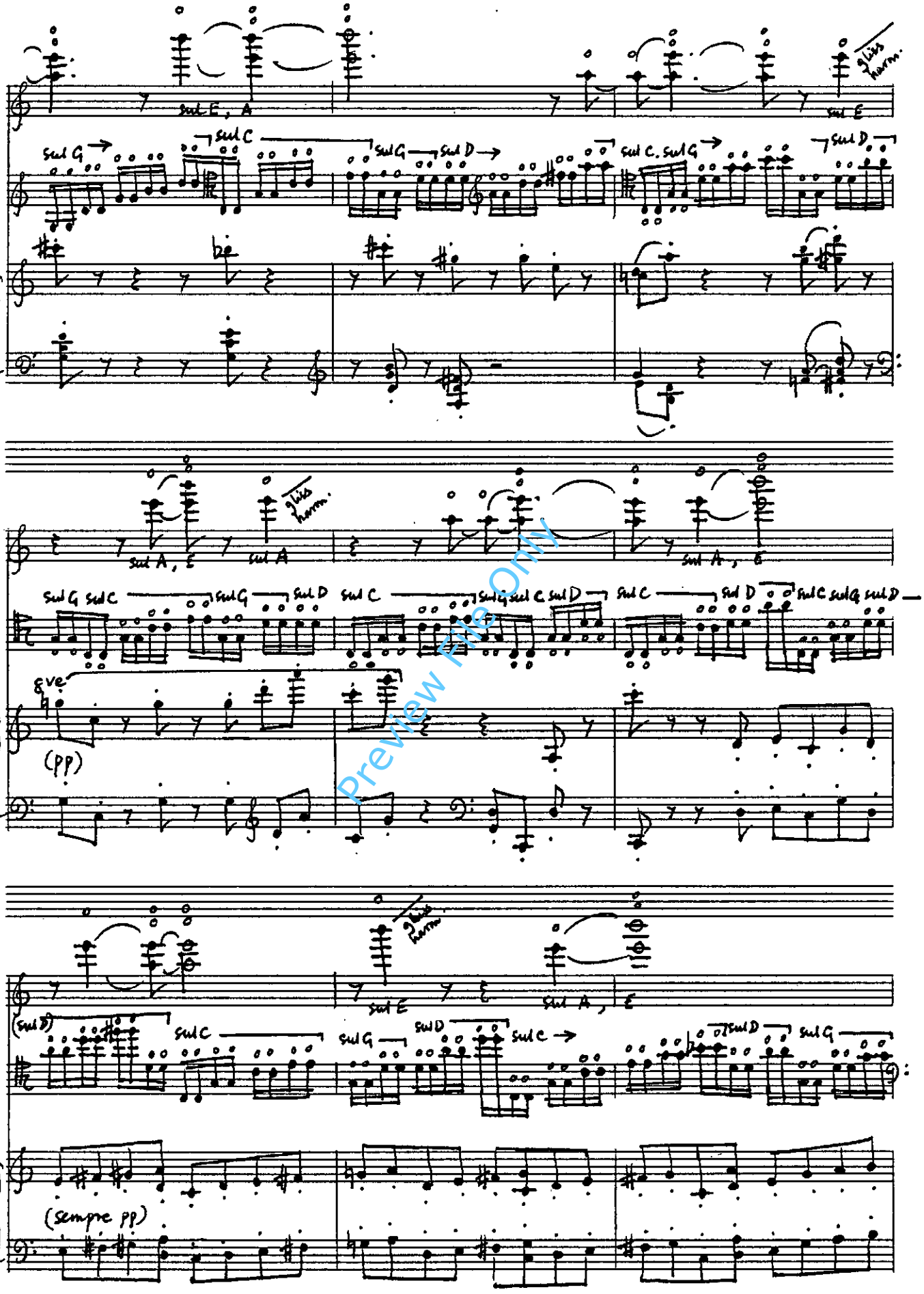

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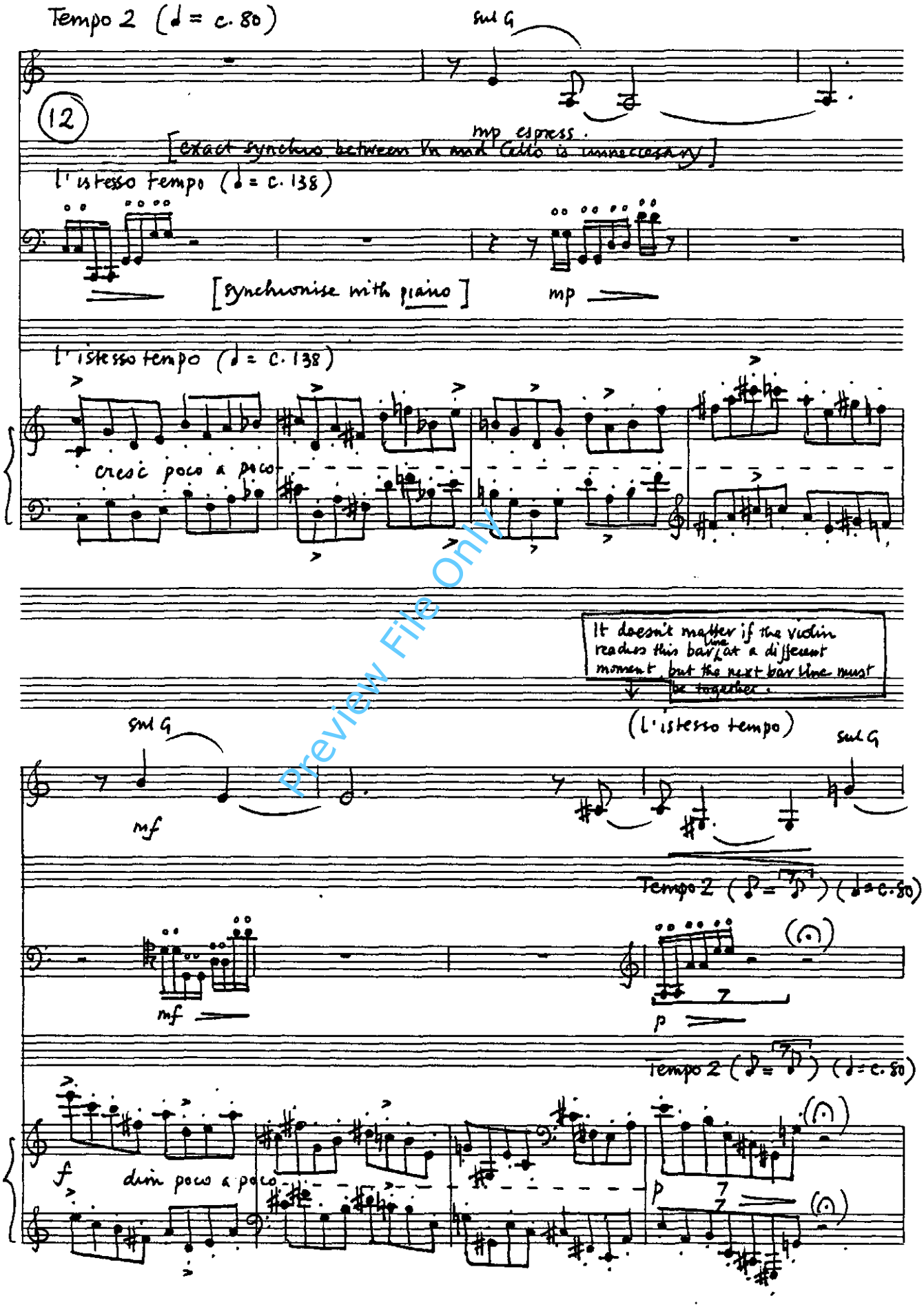

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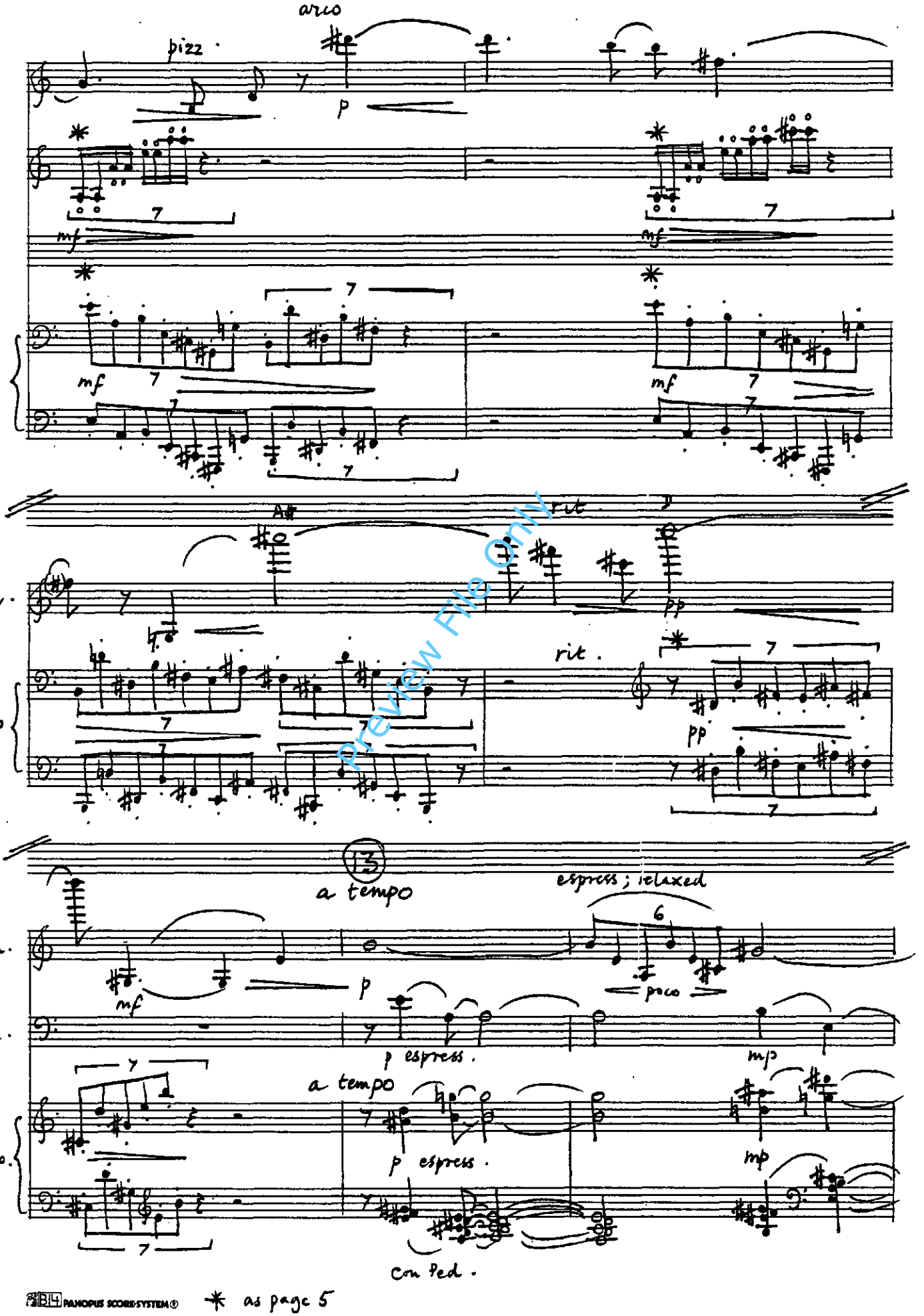

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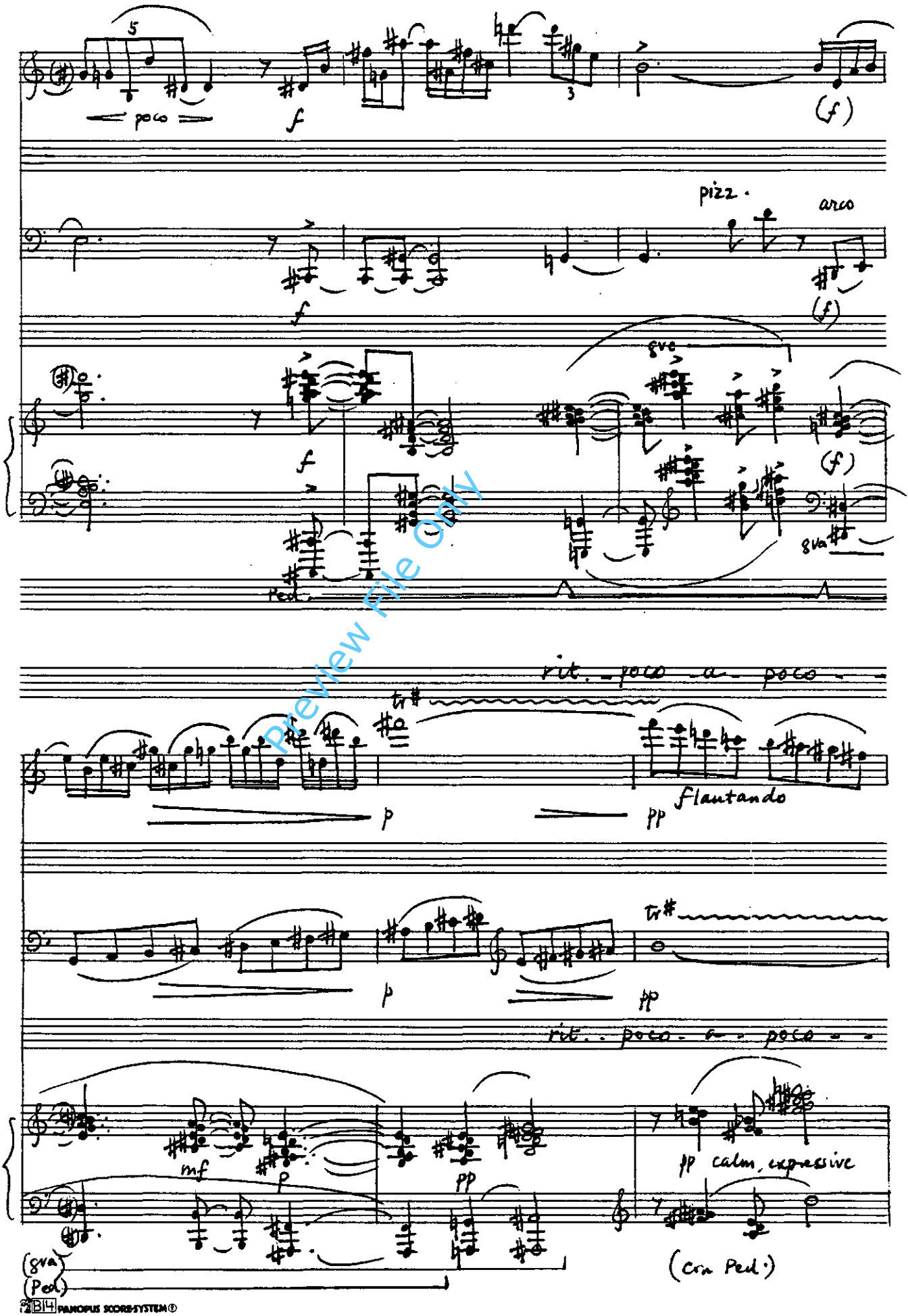

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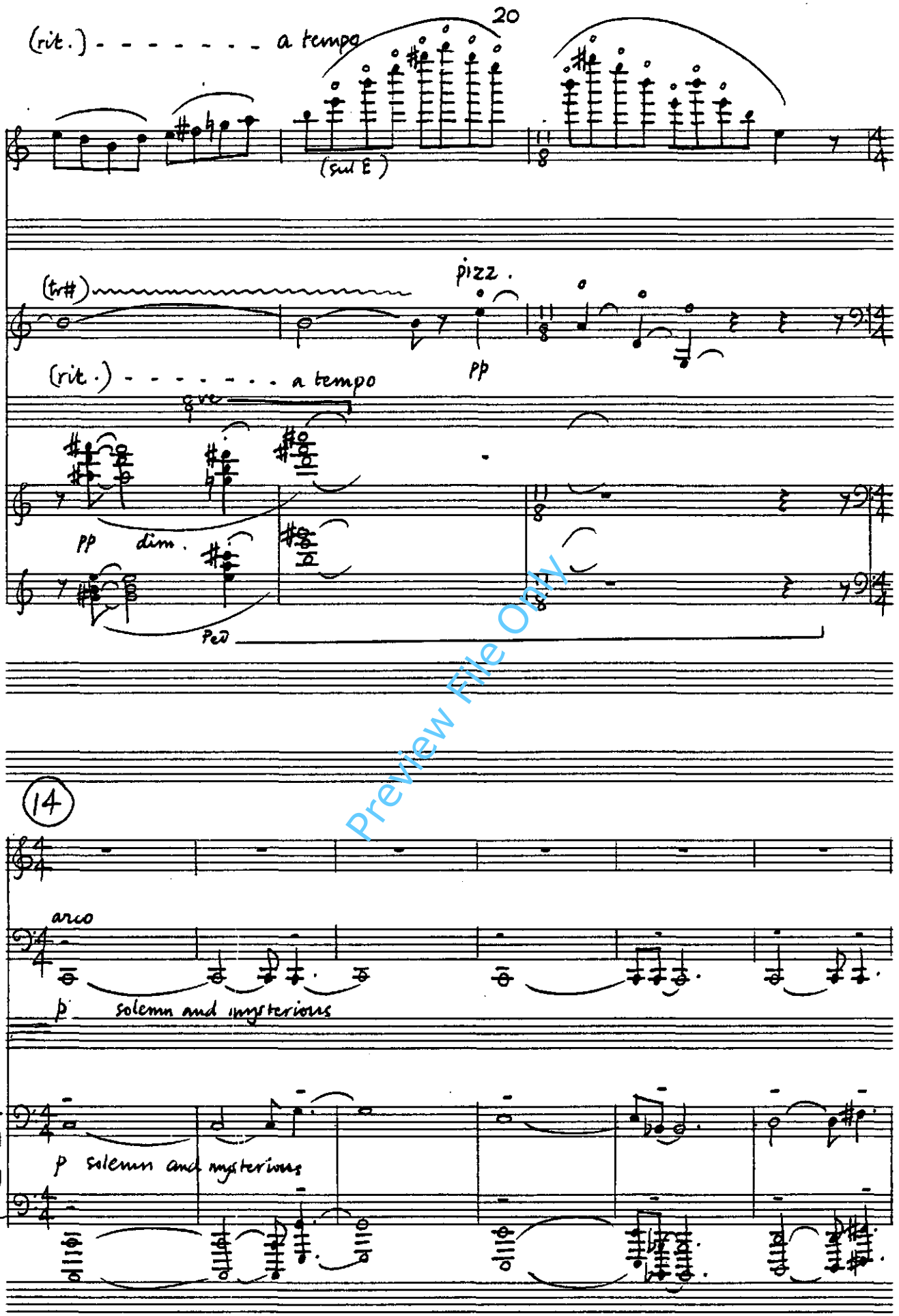

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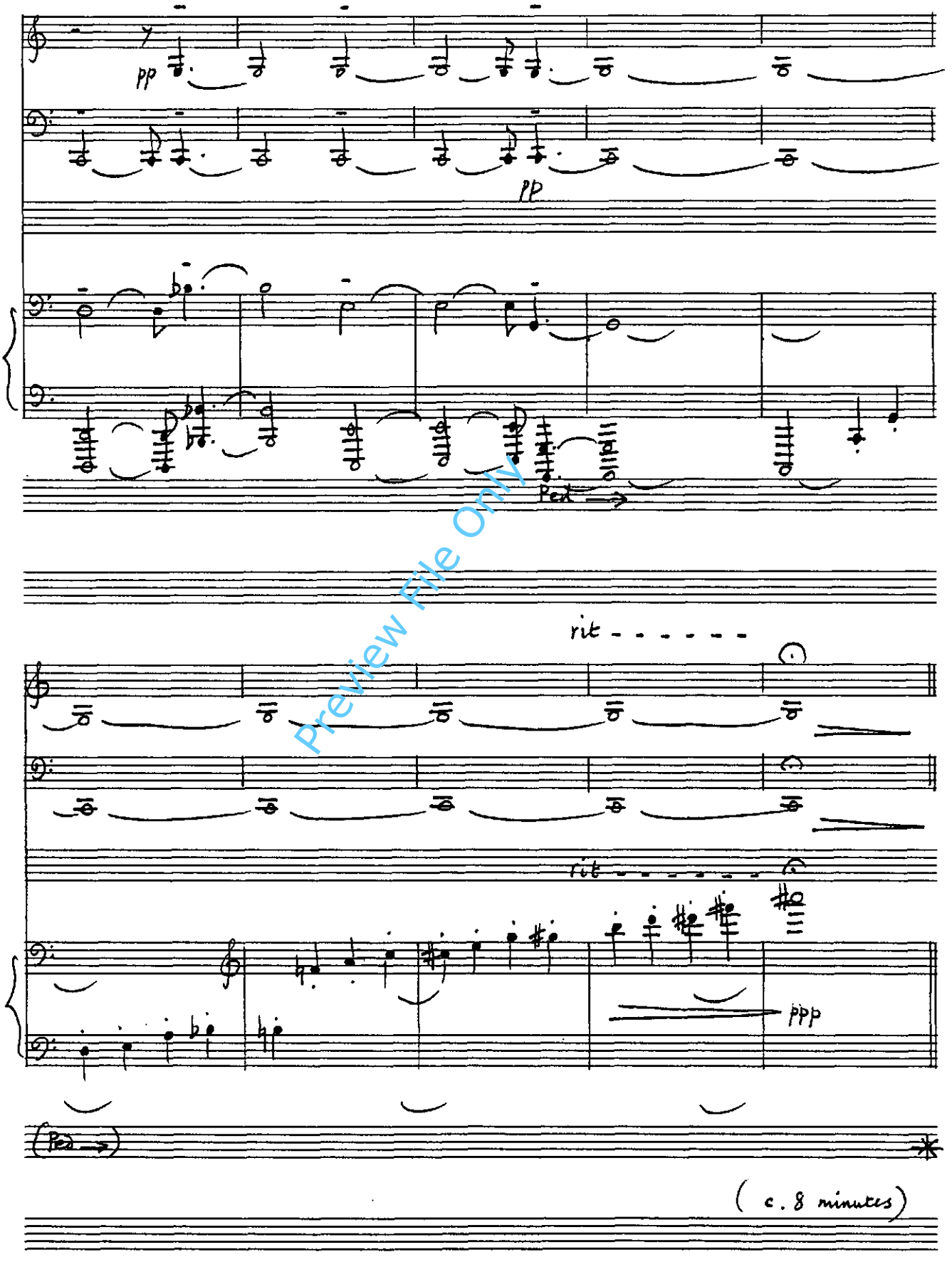

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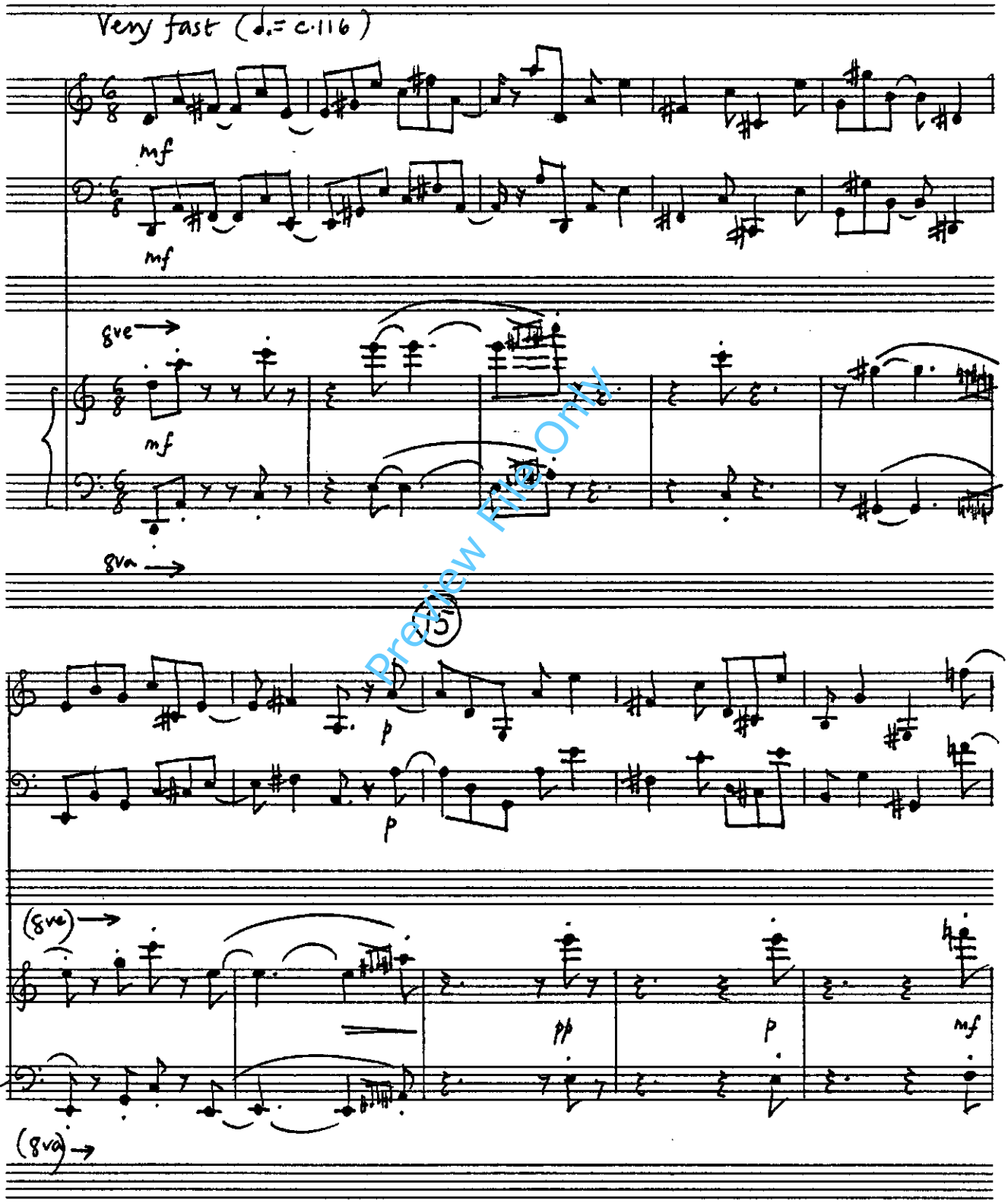
2. Scherzo



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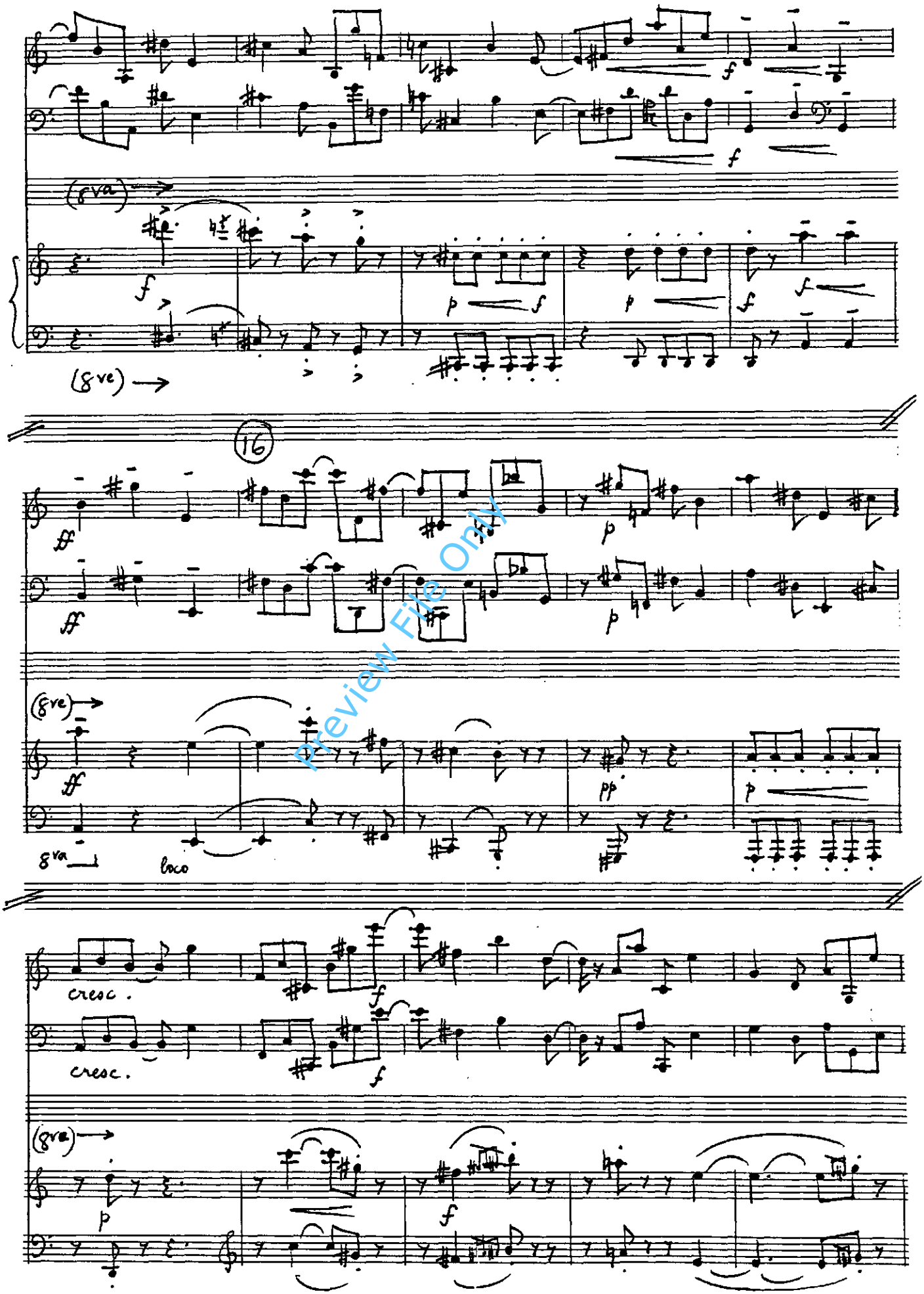

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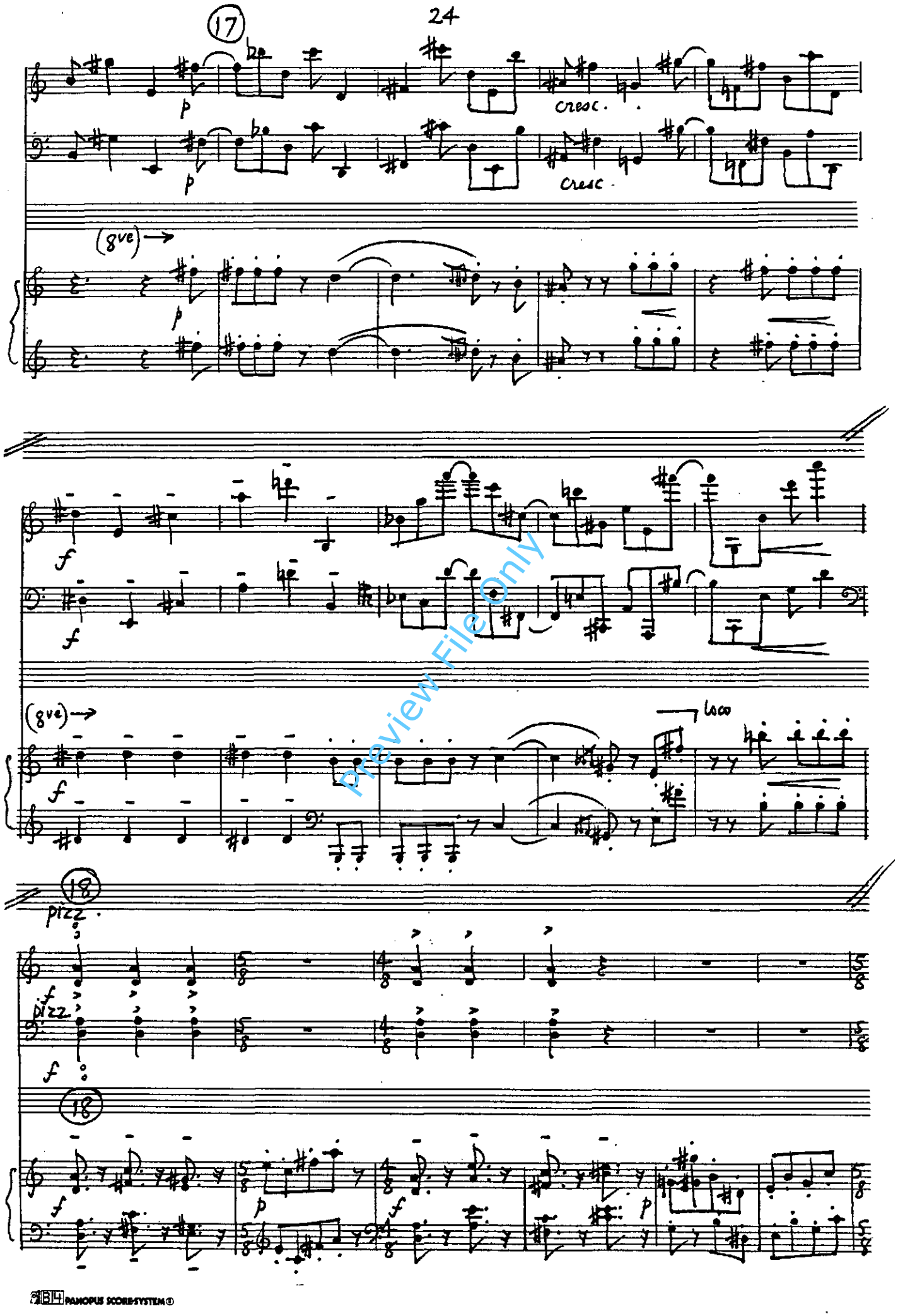

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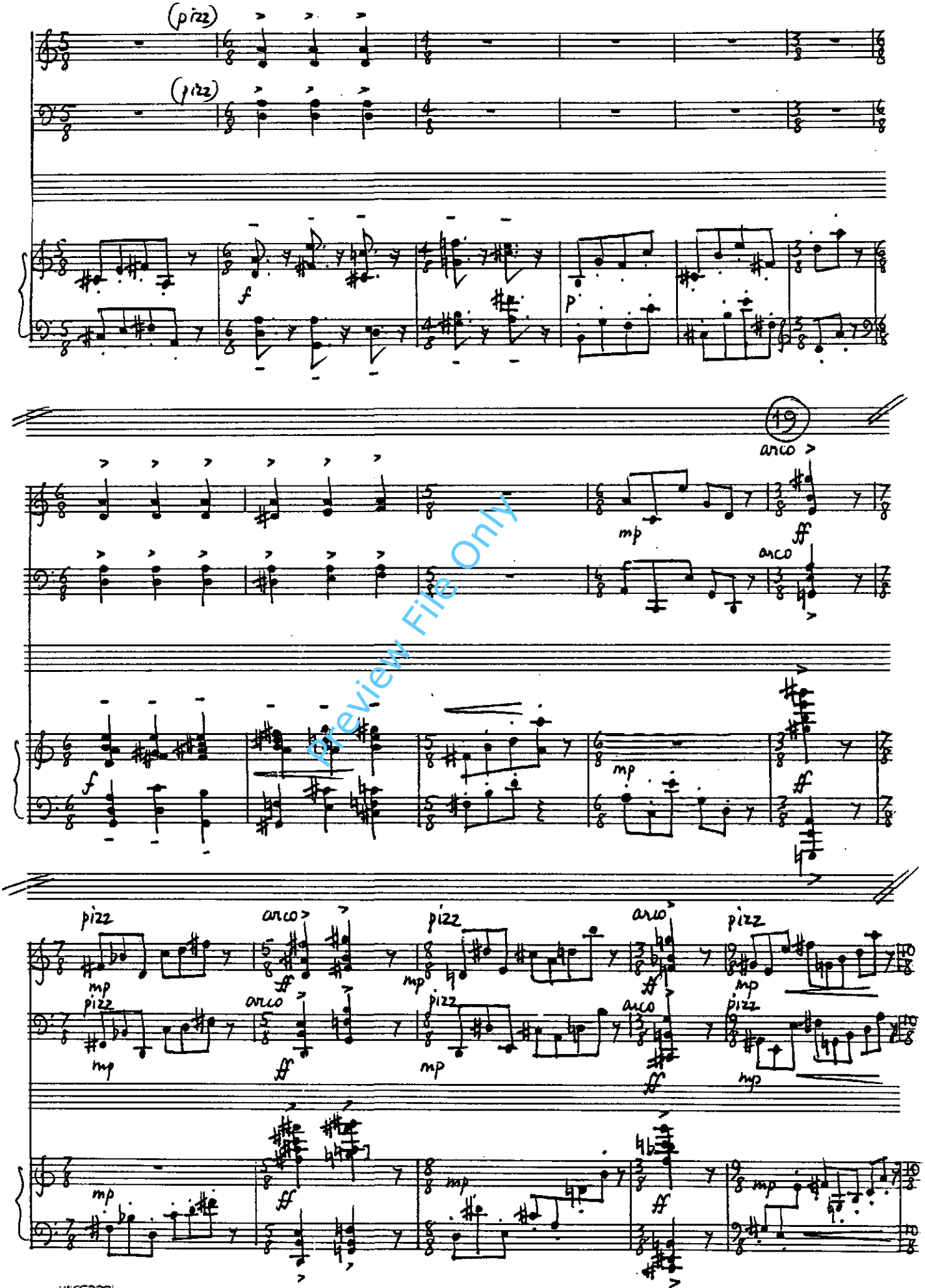

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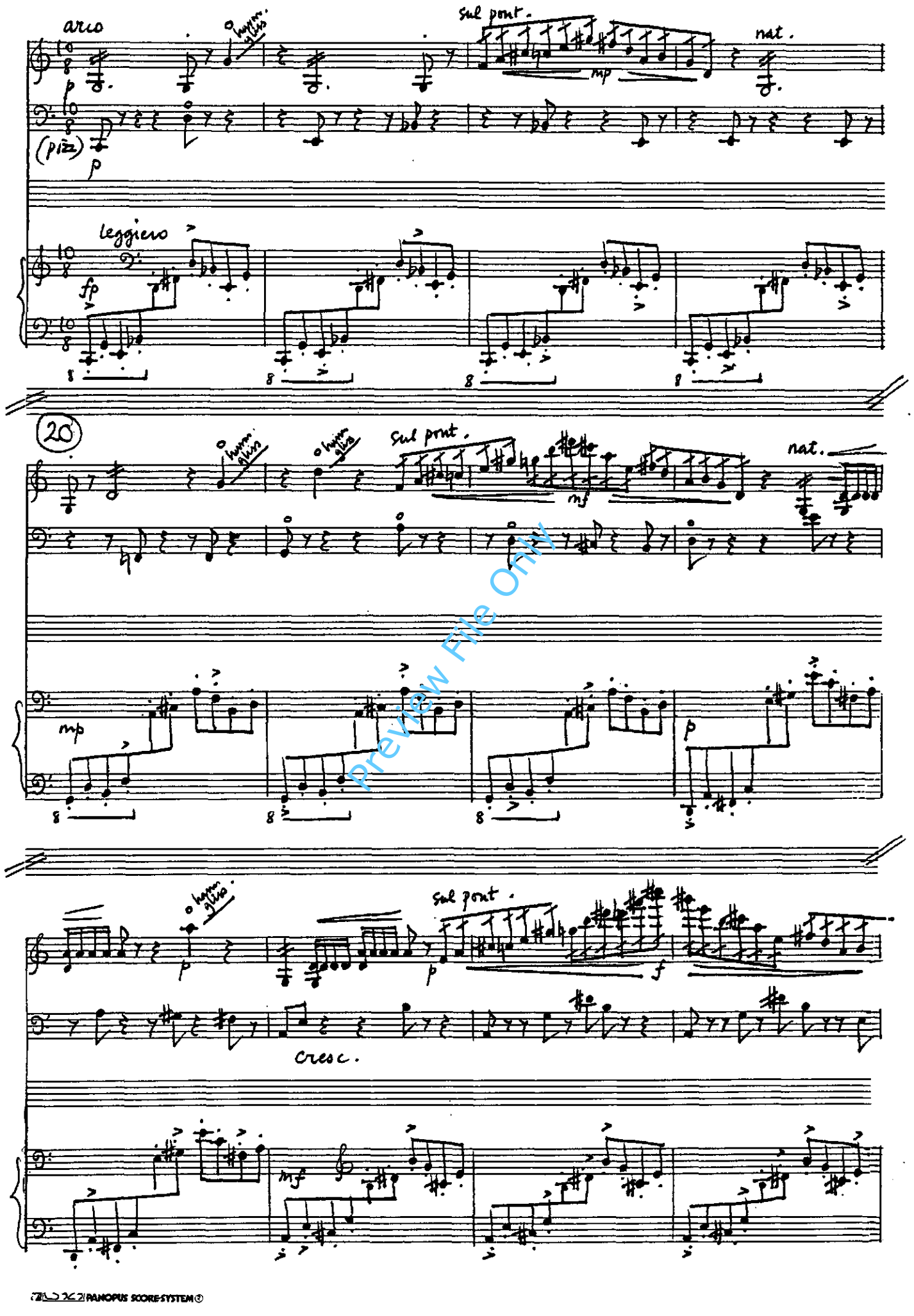

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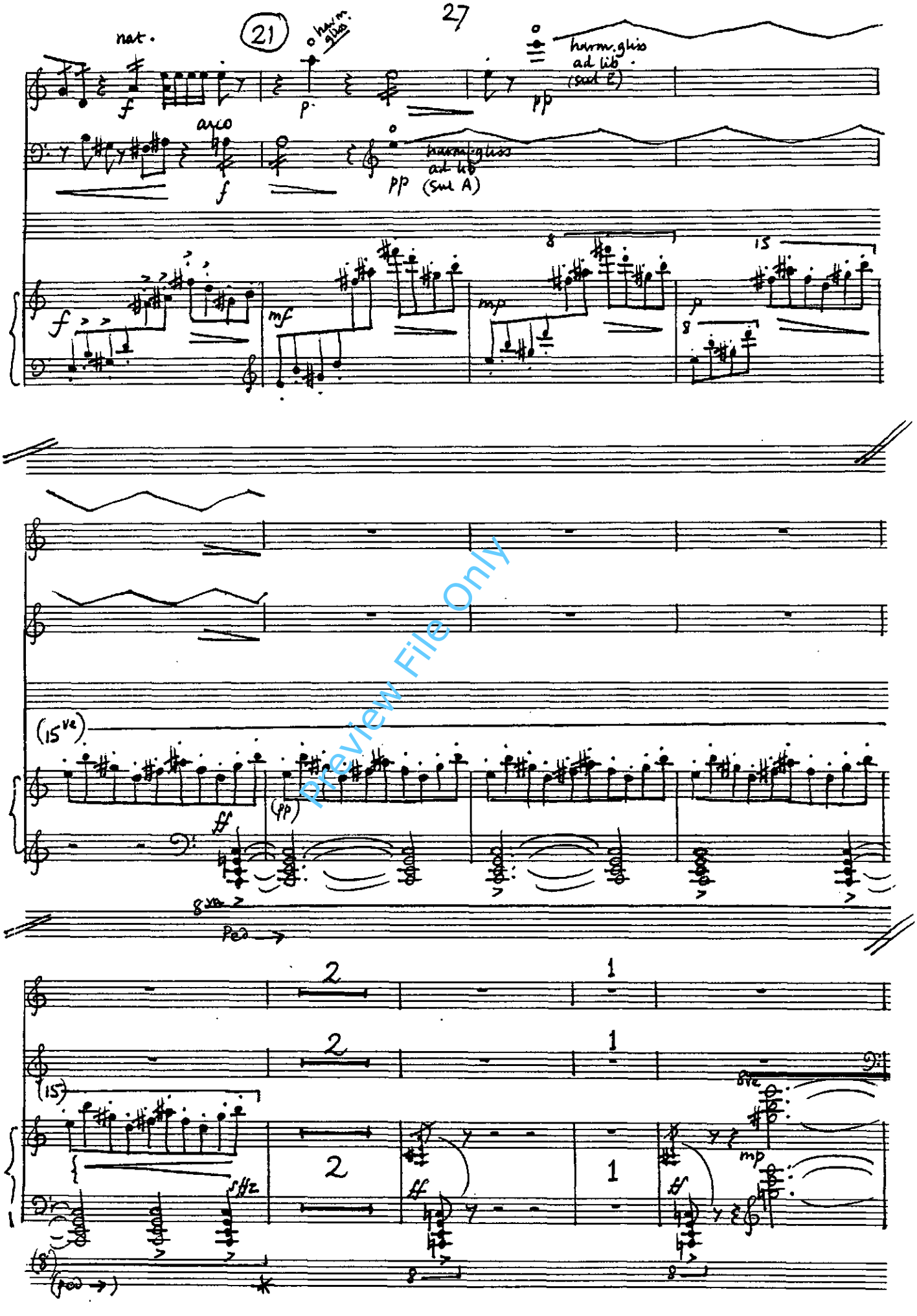

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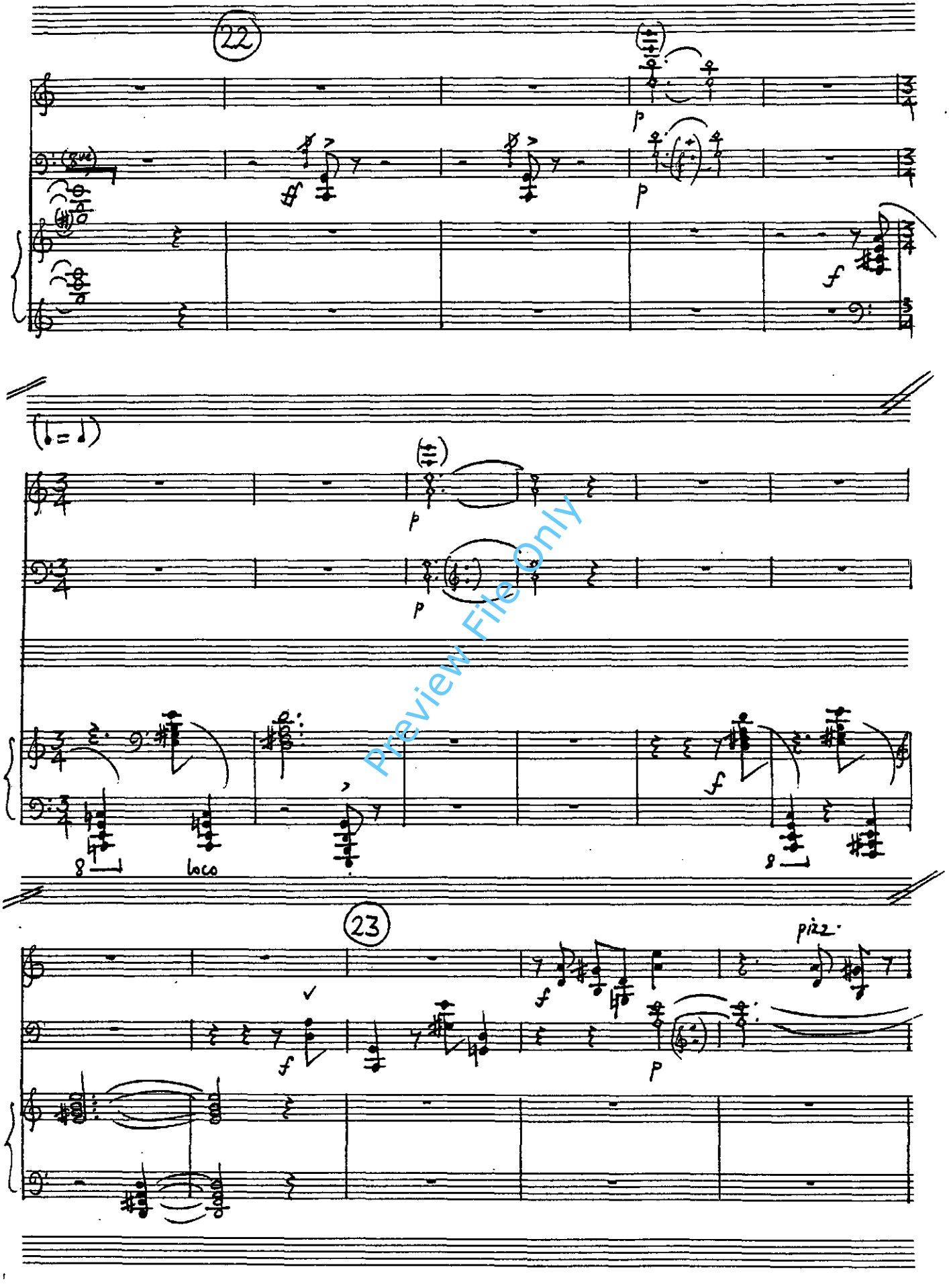

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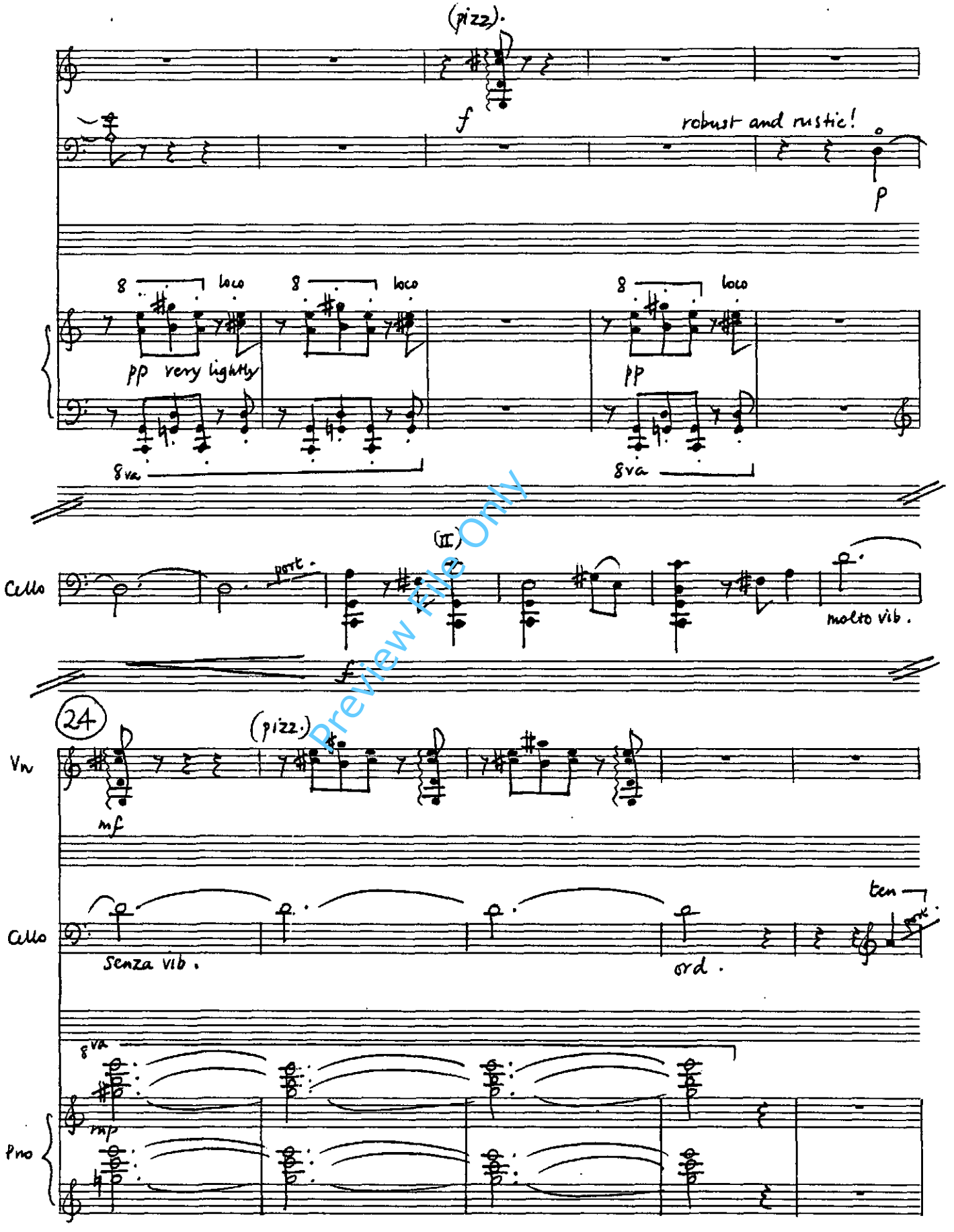

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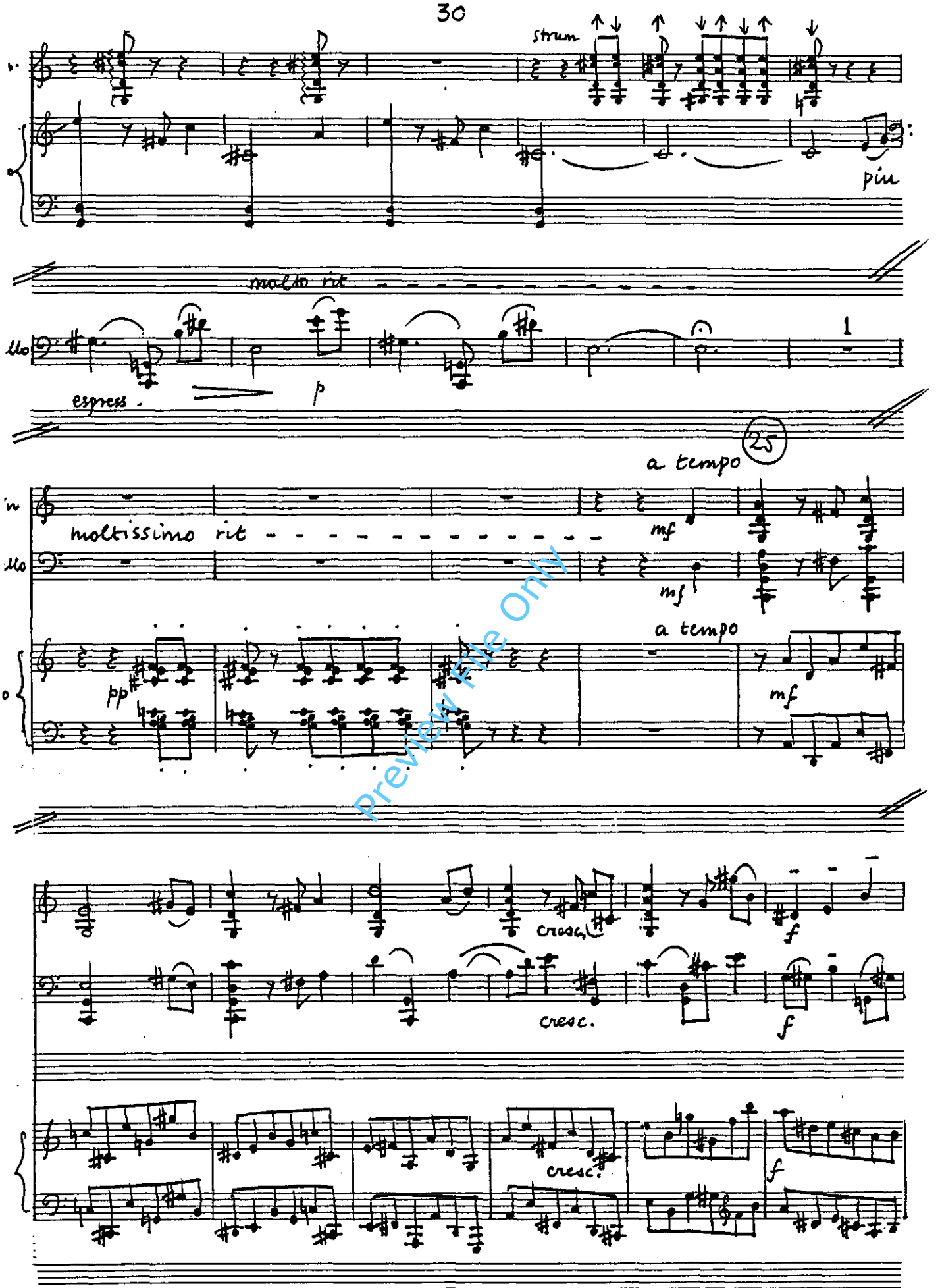

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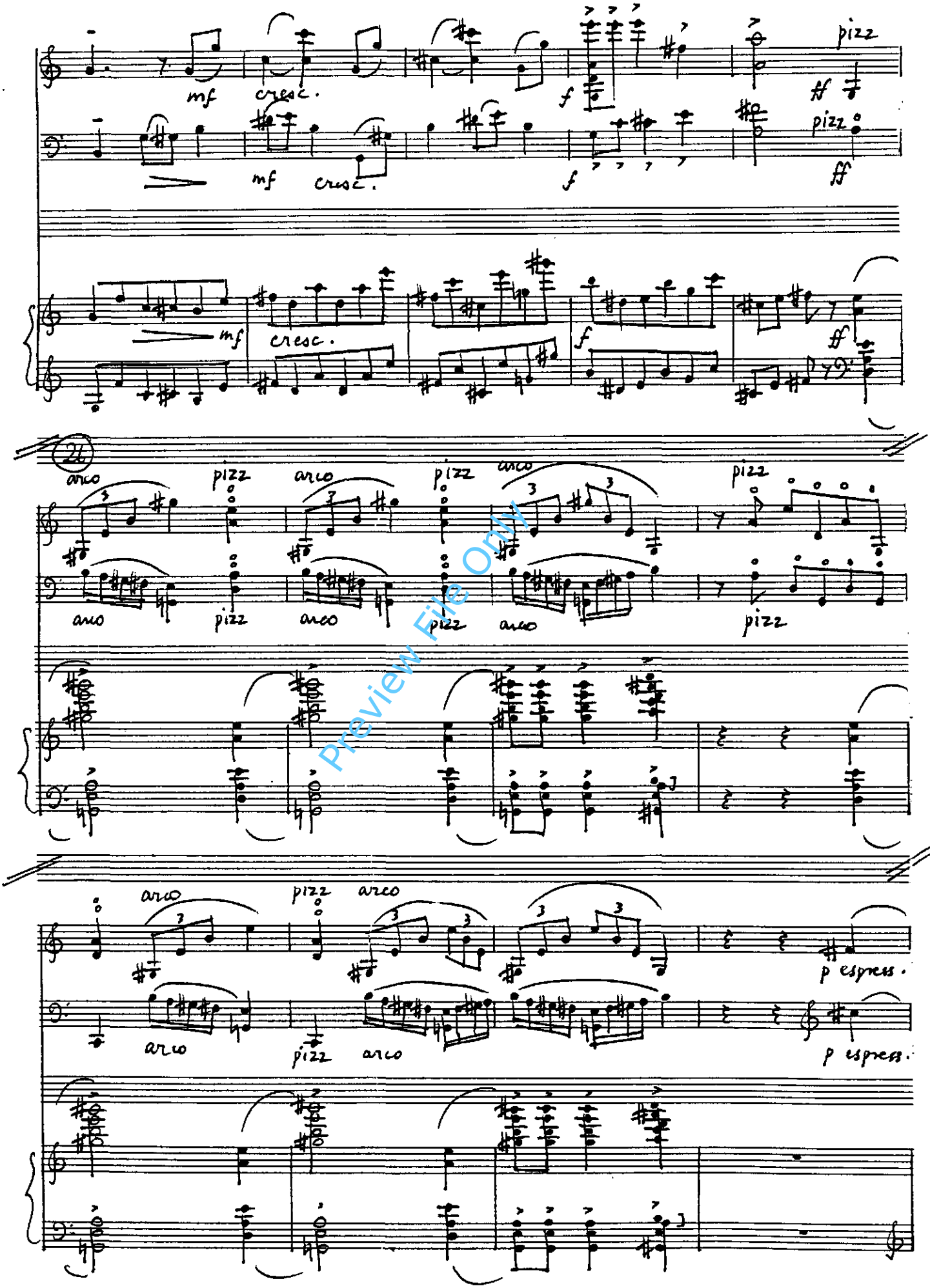

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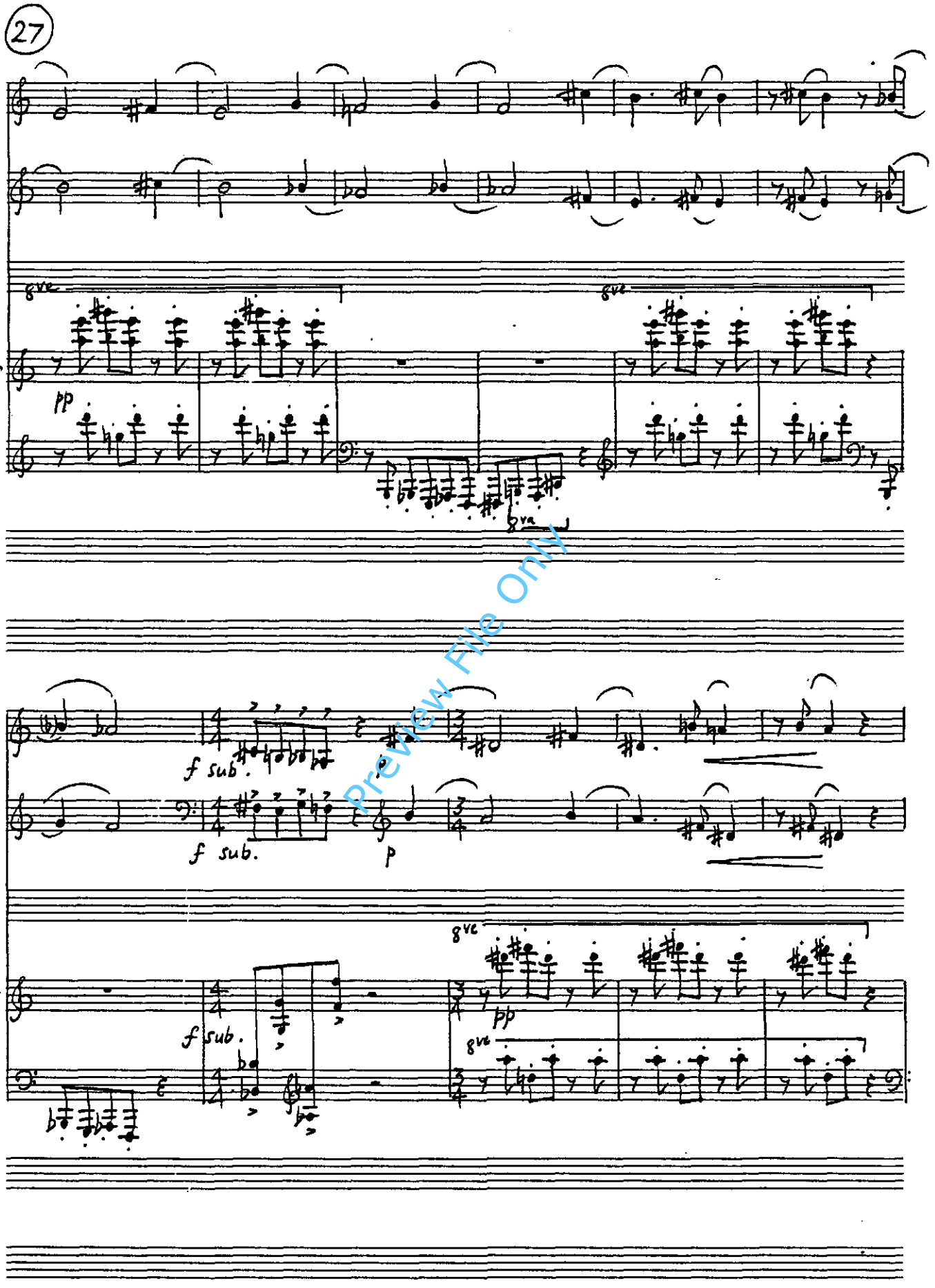

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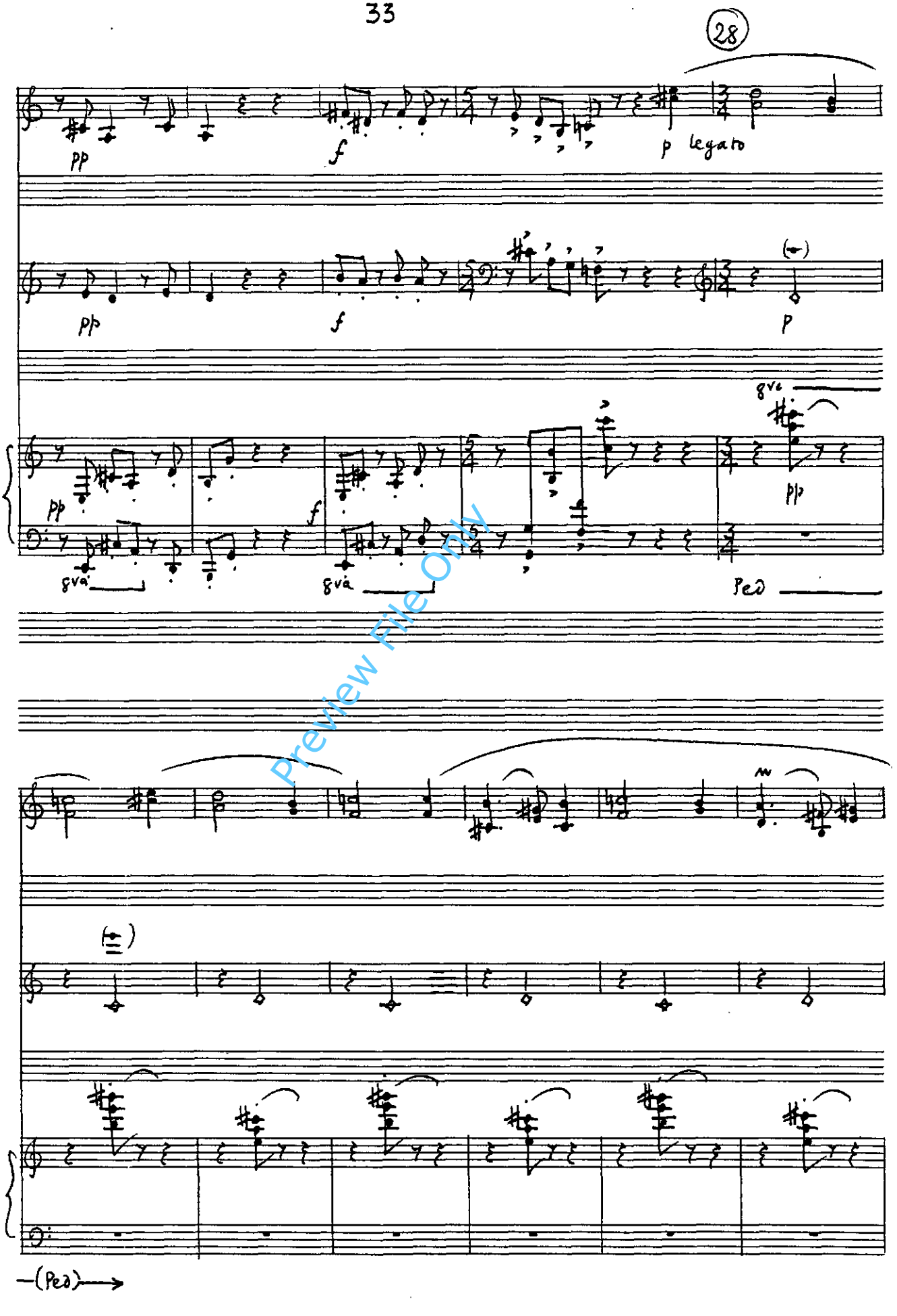

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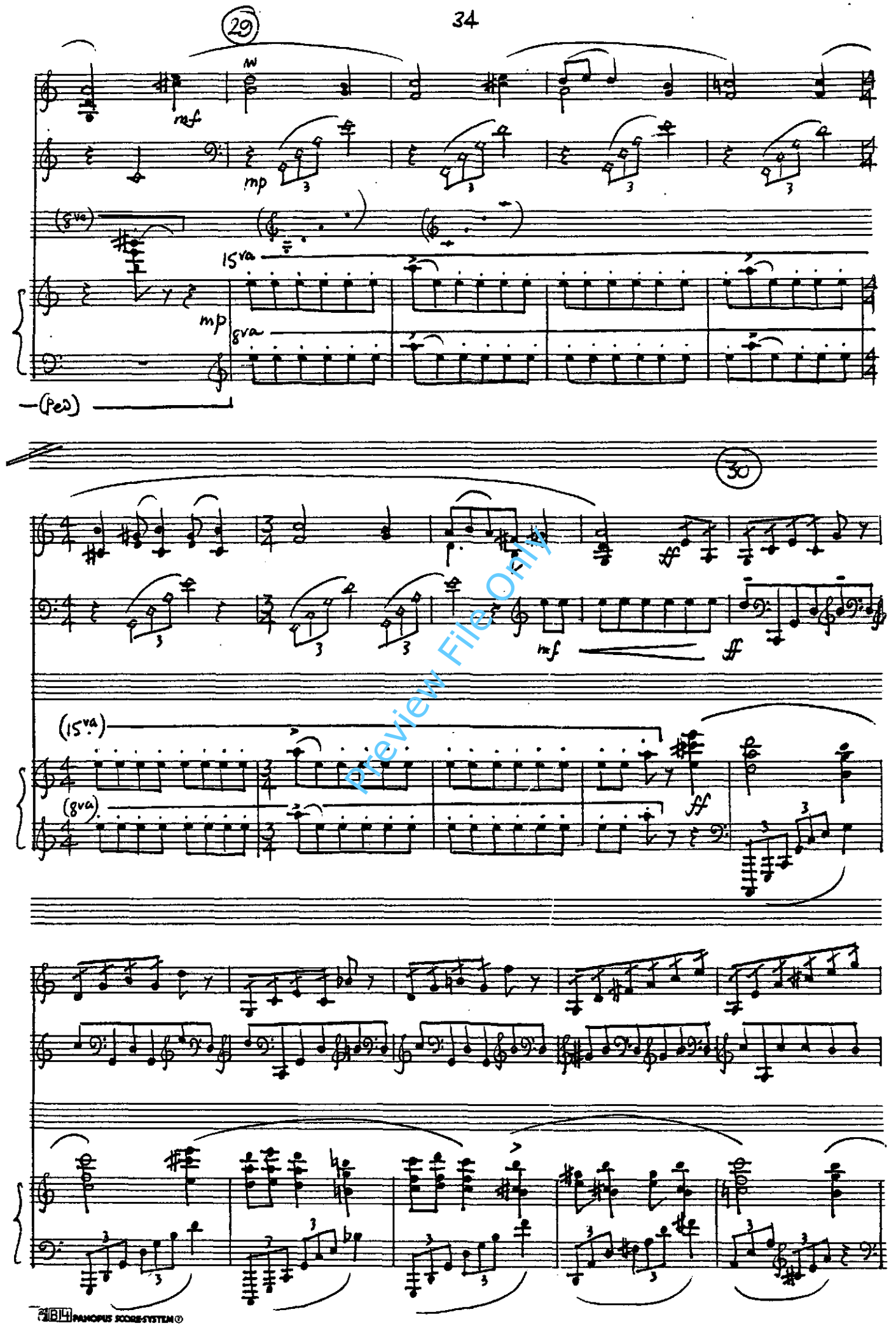

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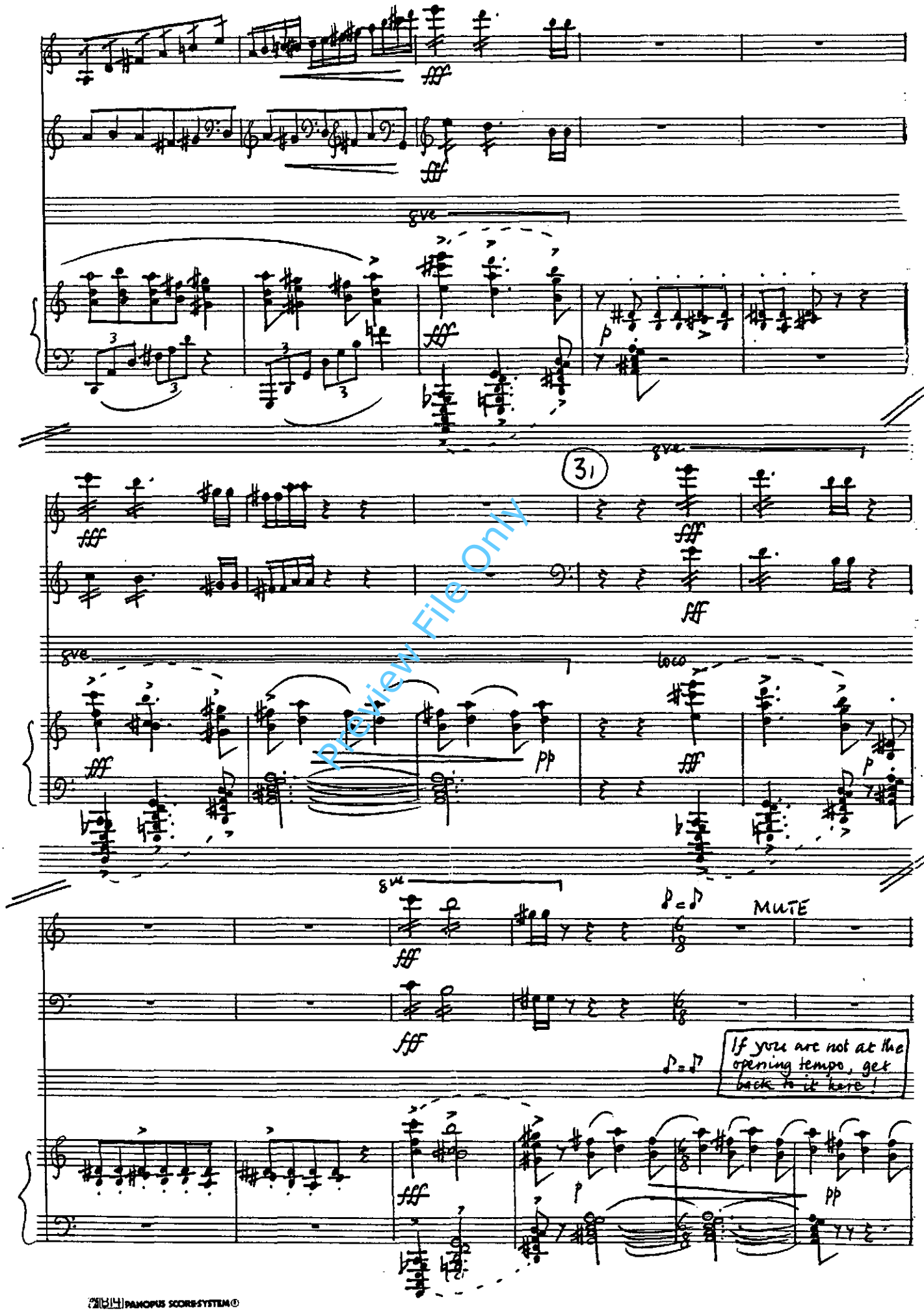

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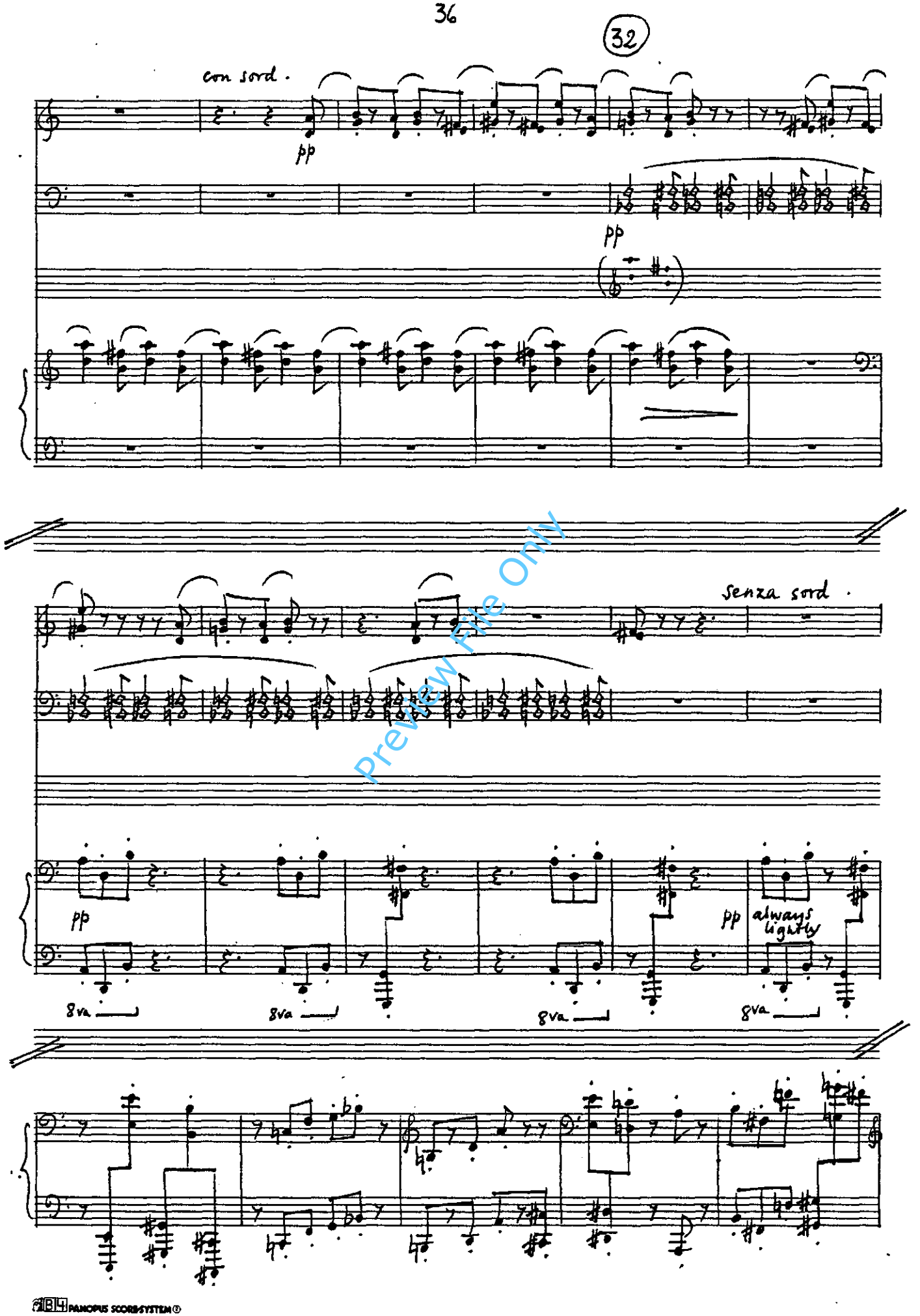

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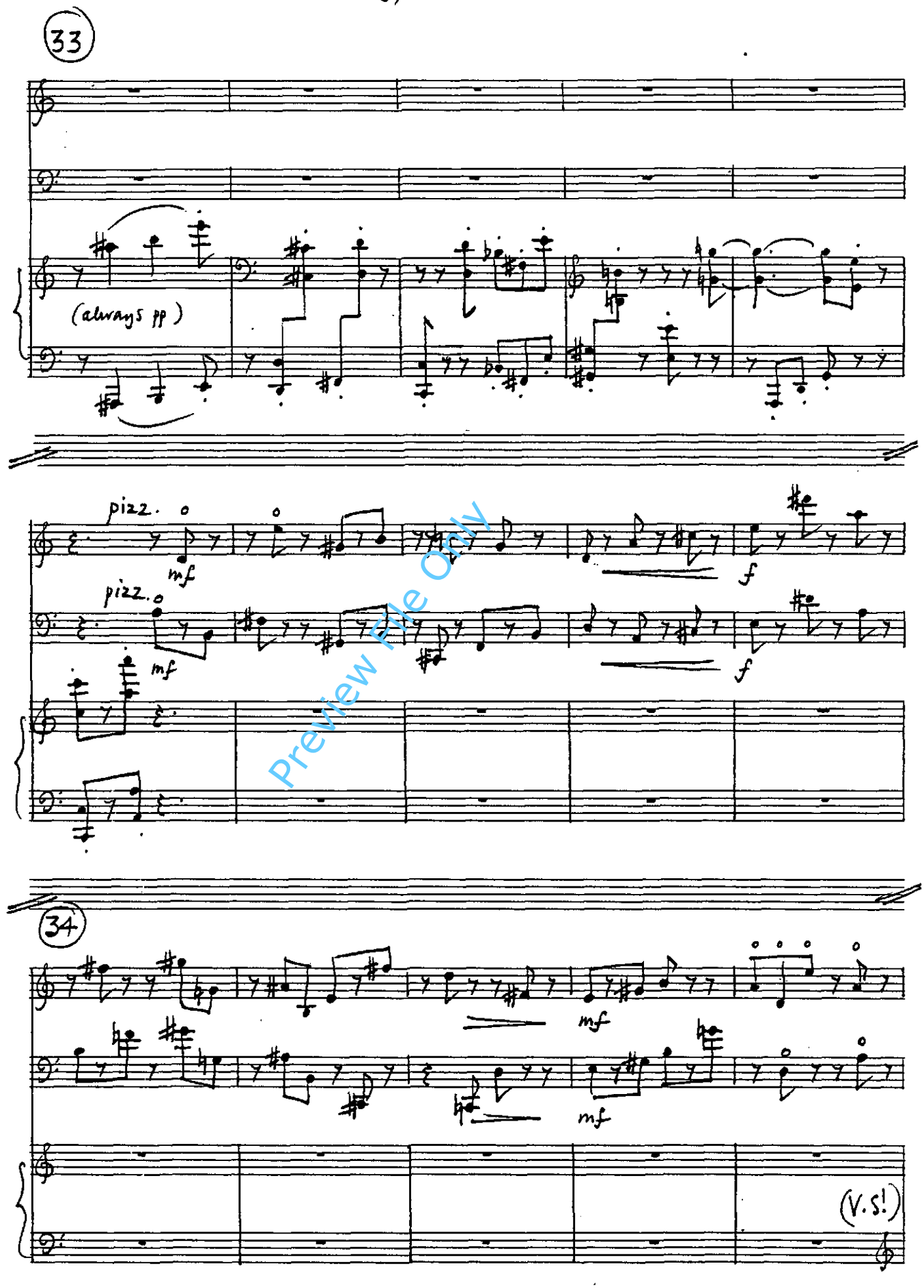

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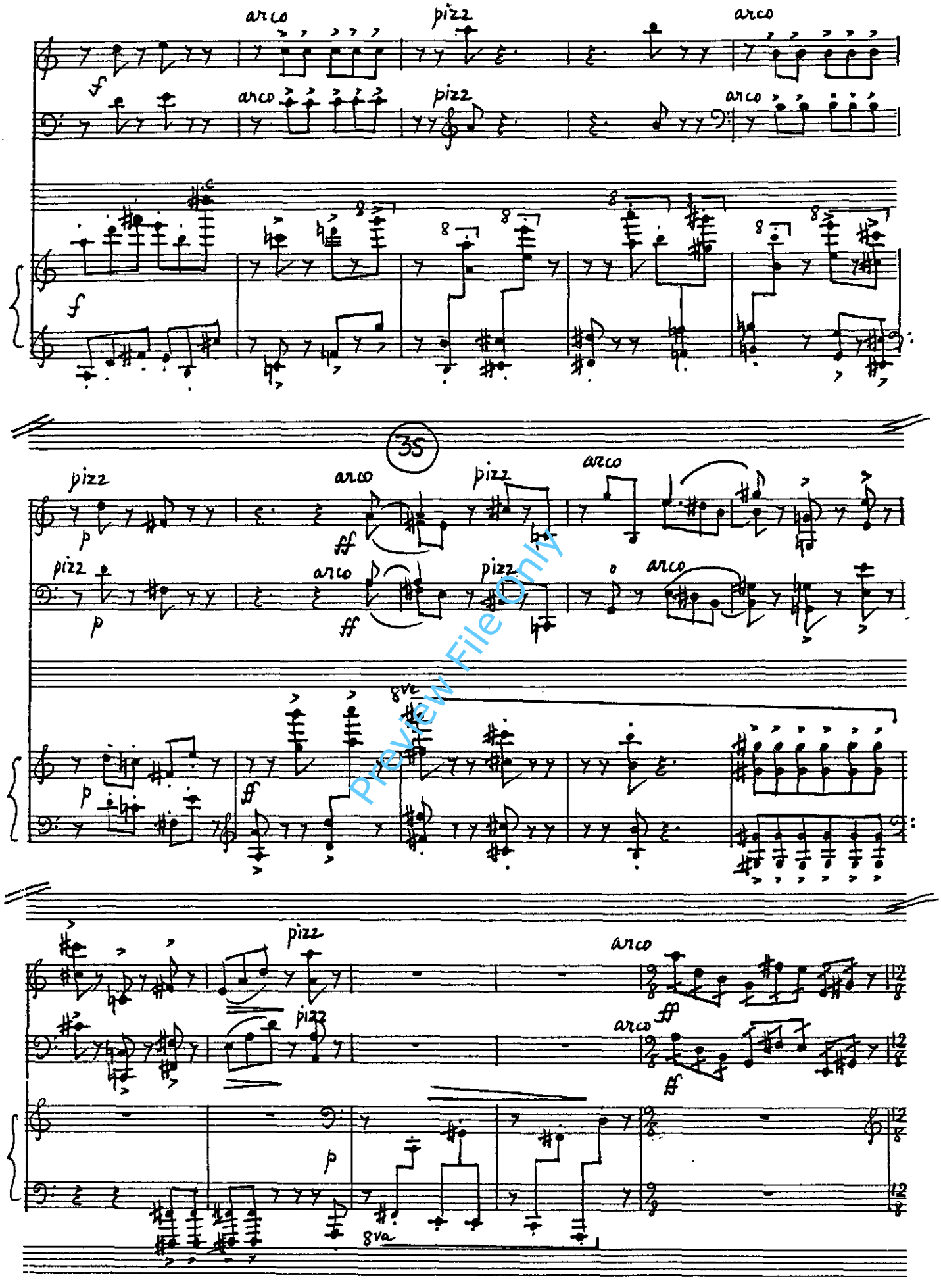

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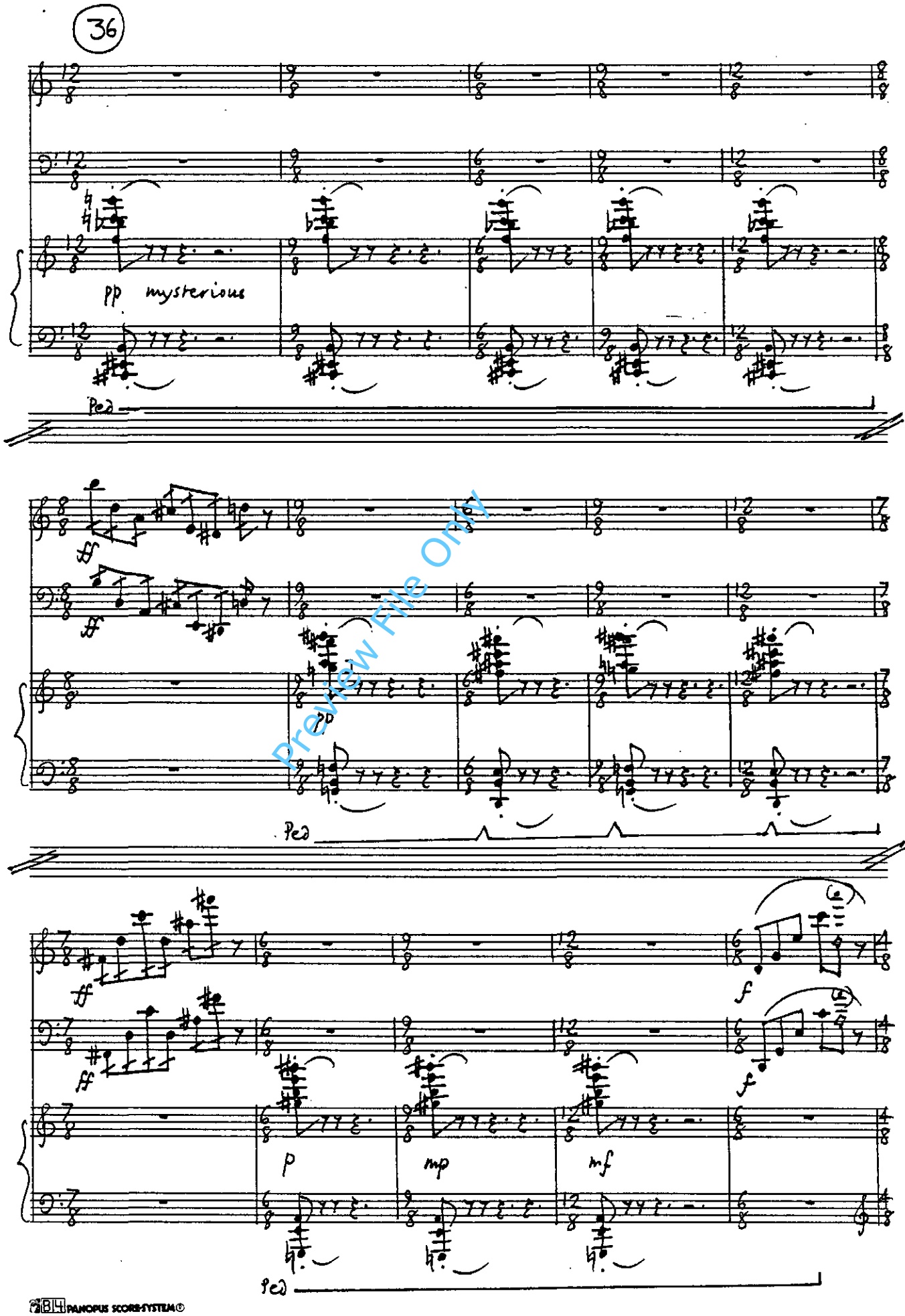

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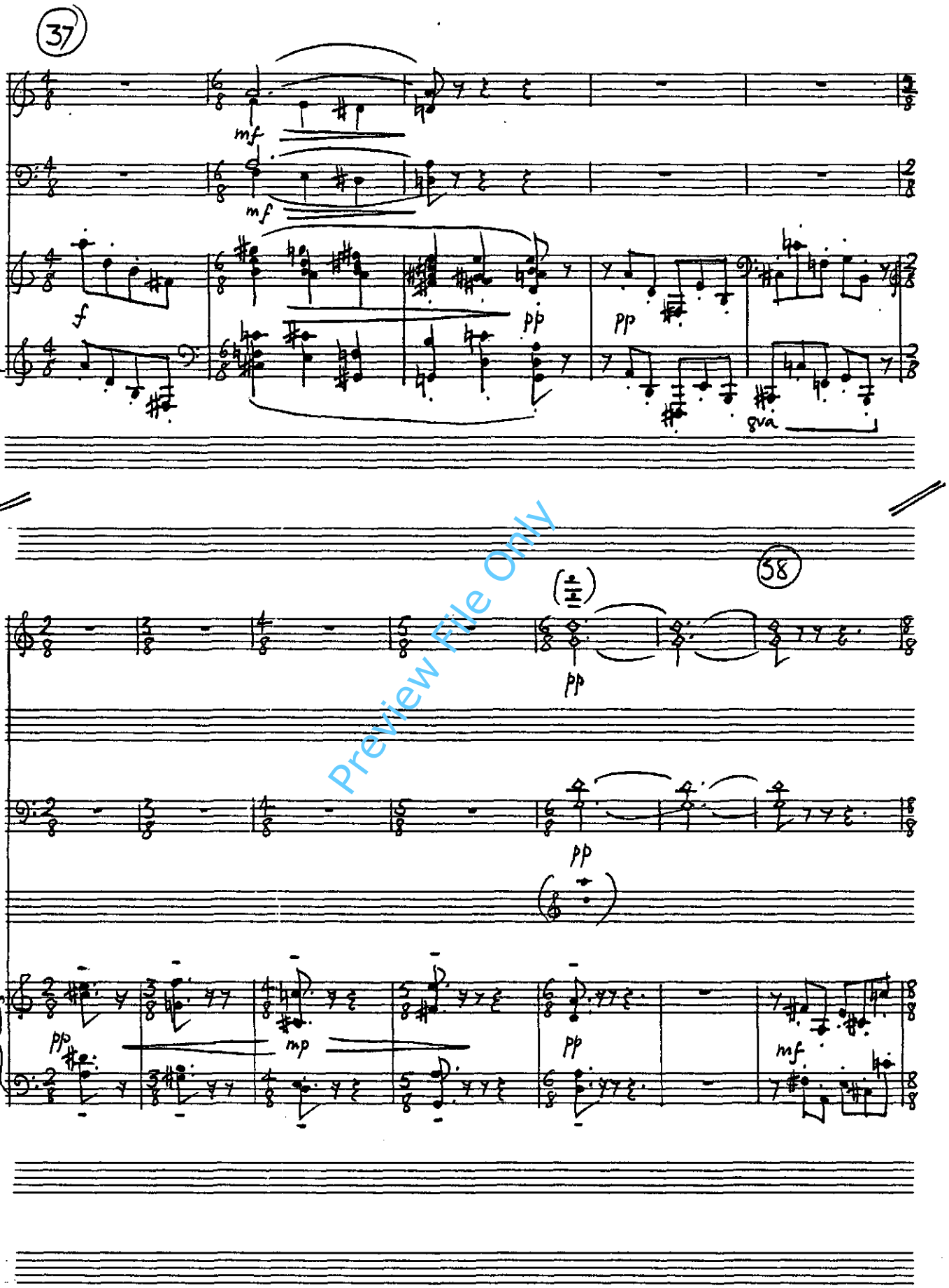

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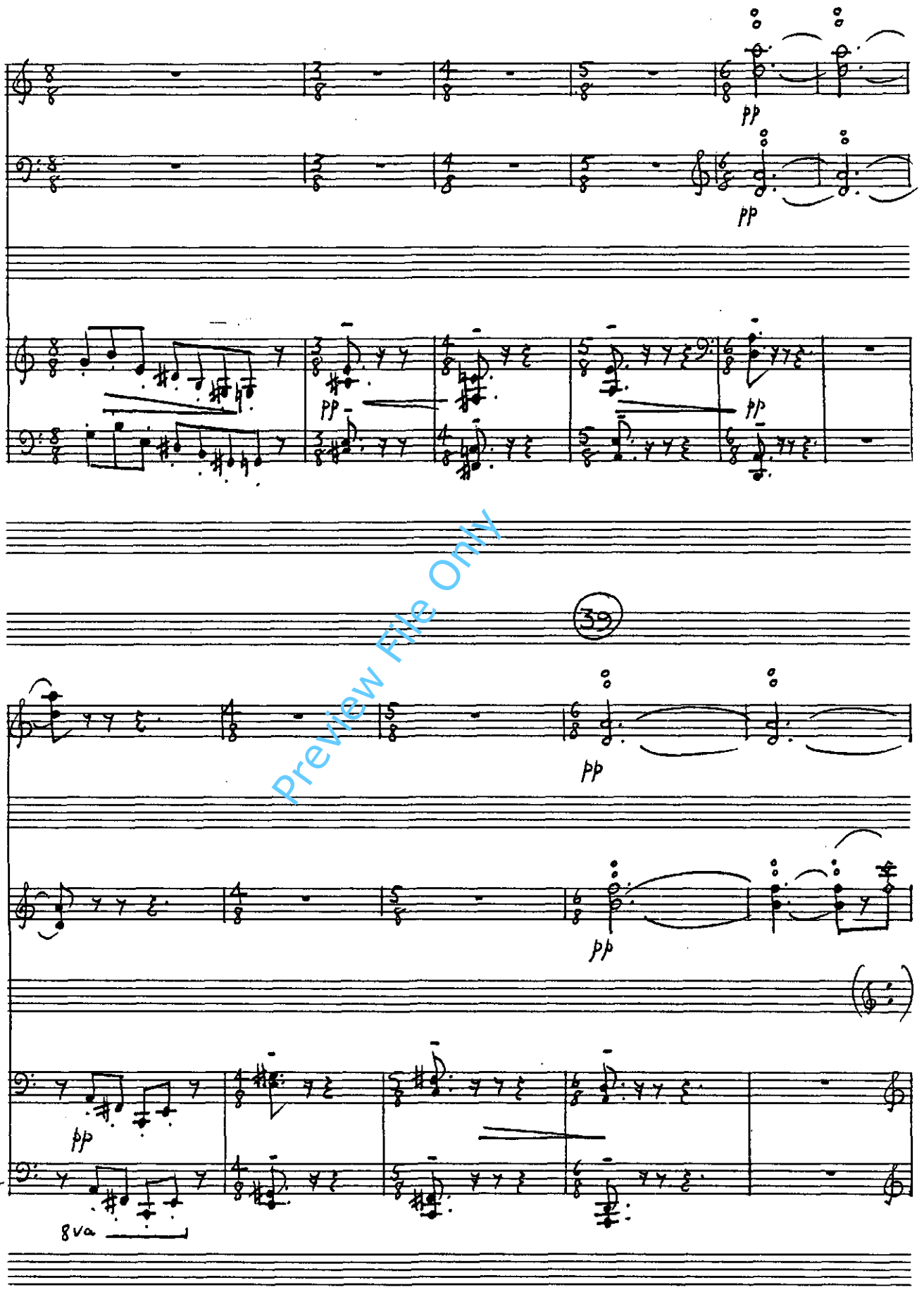

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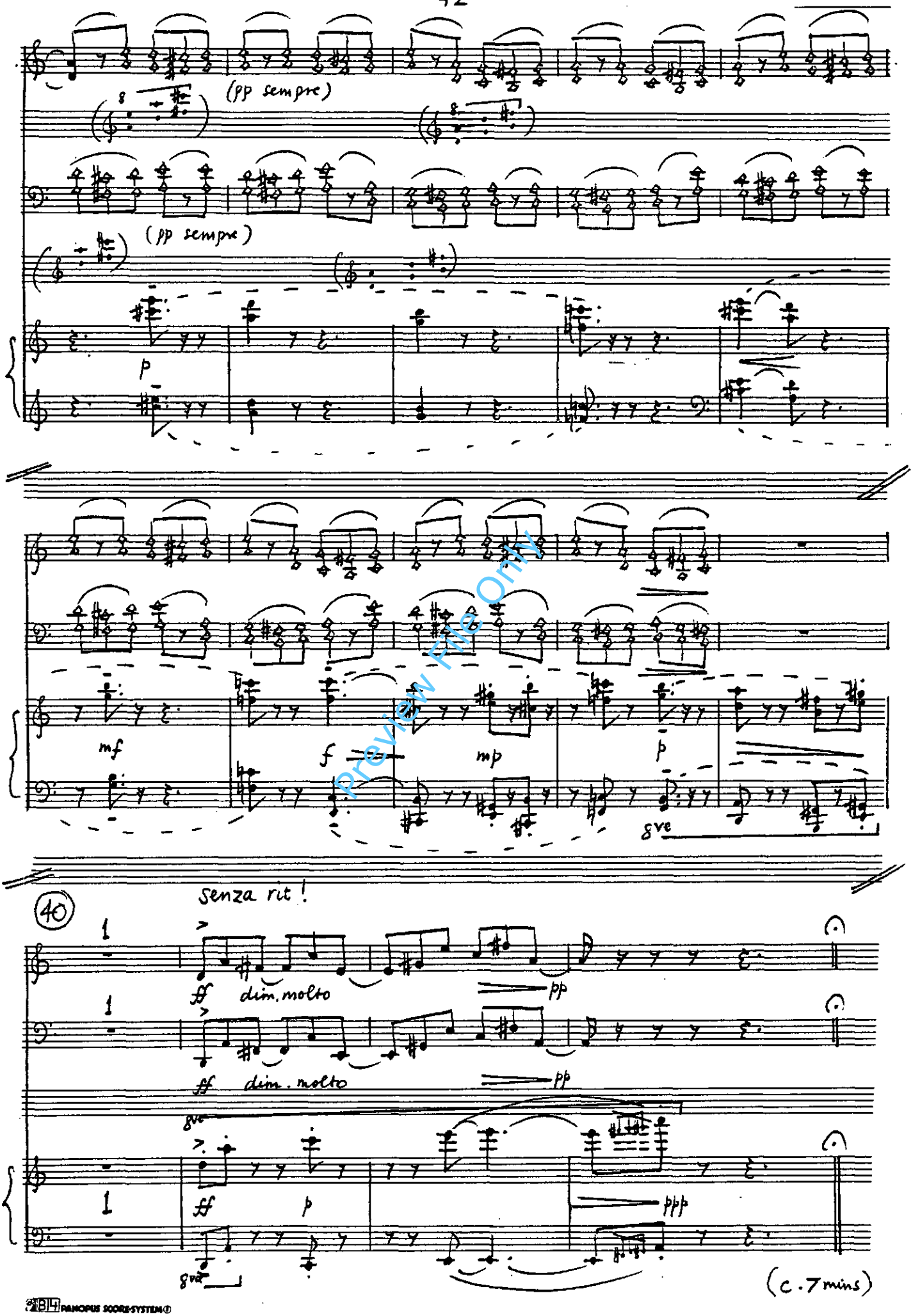

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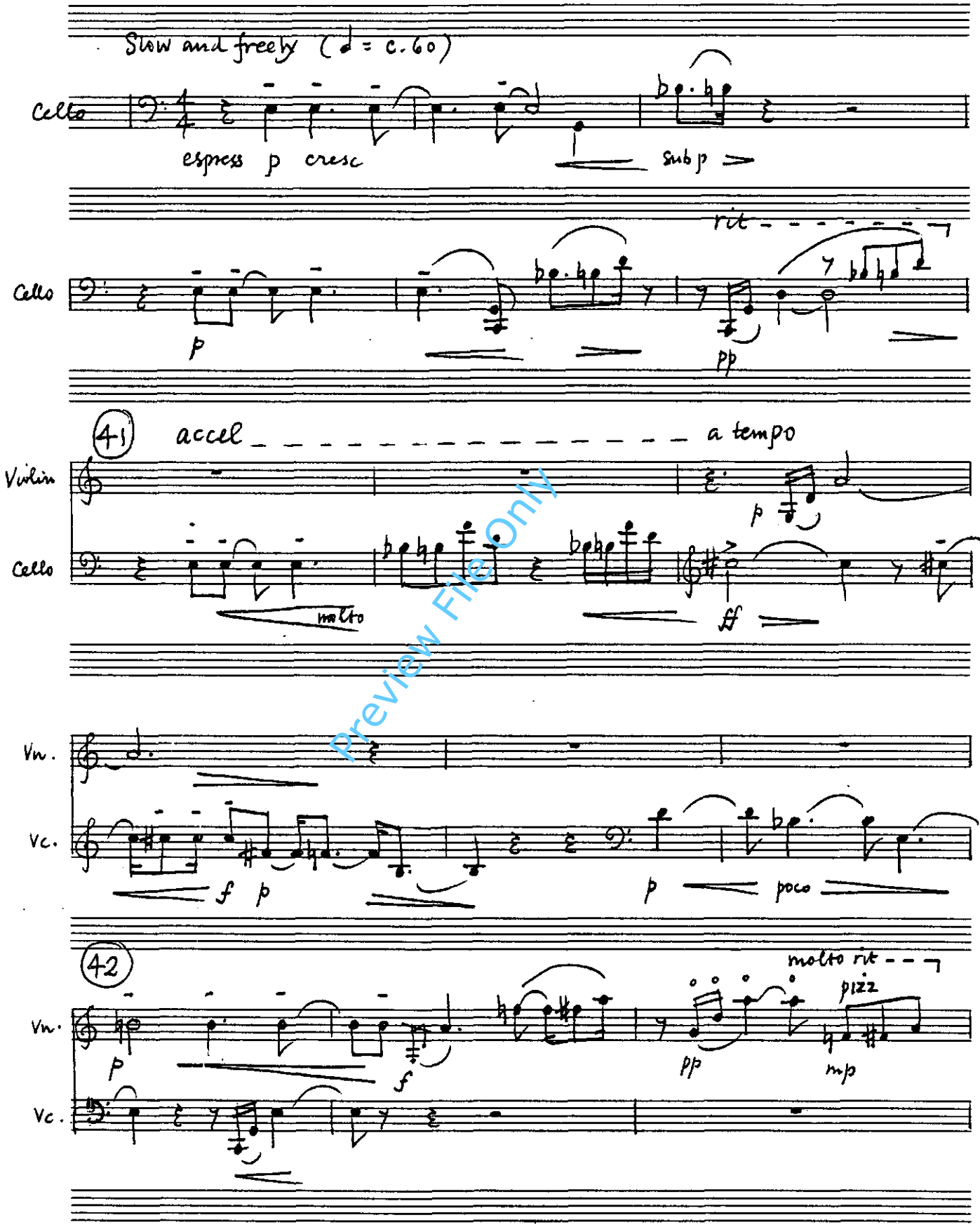

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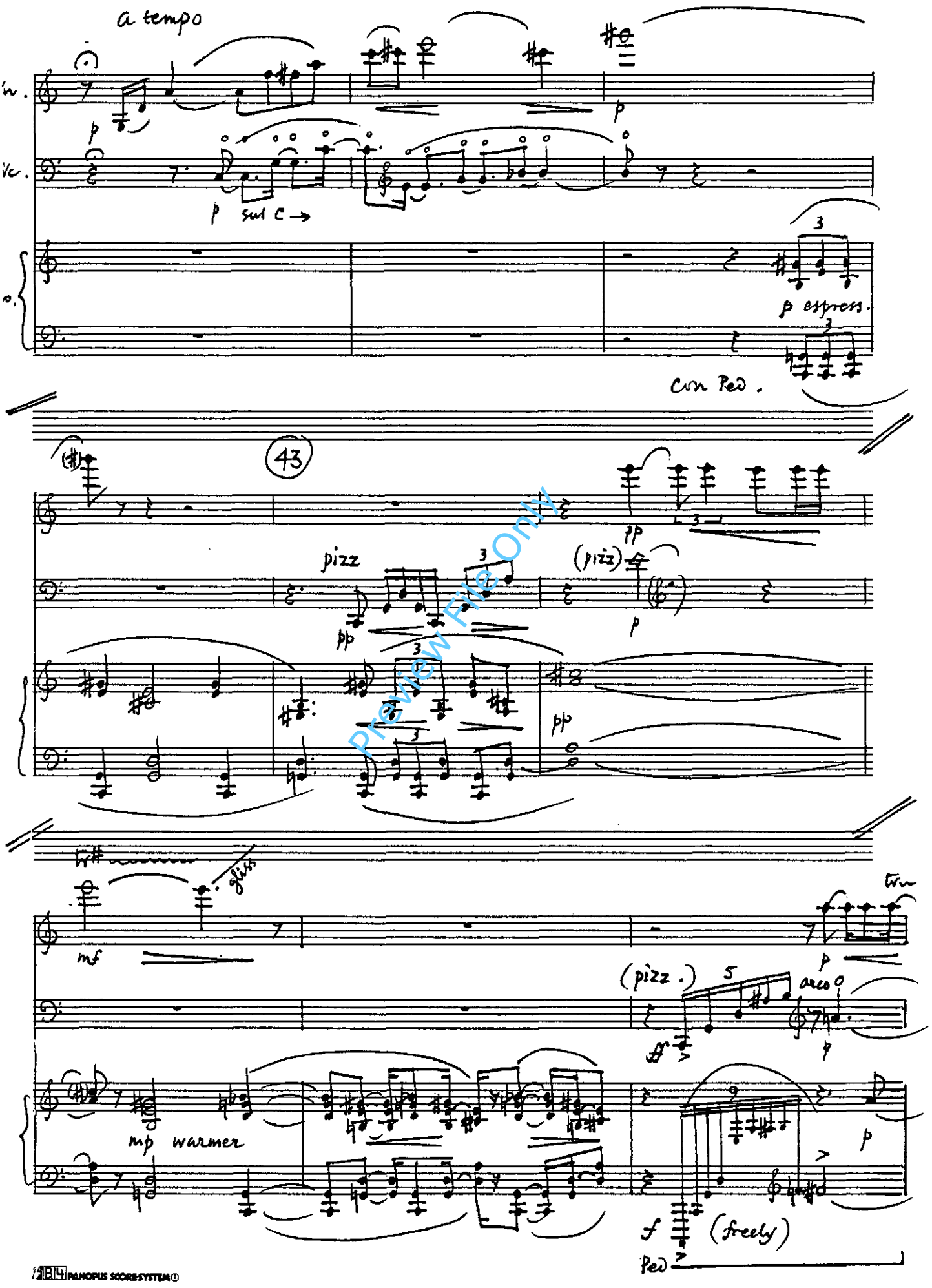

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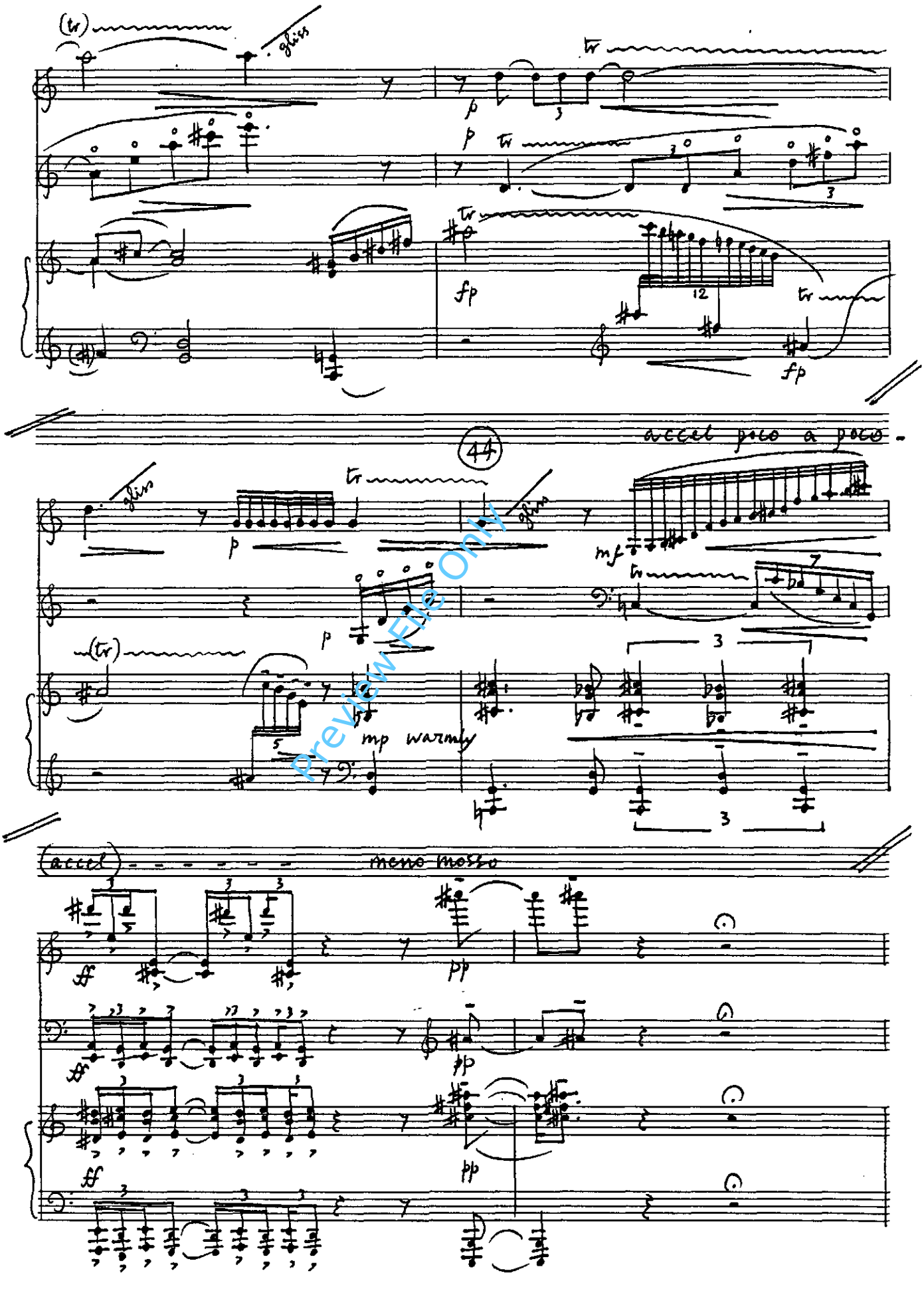

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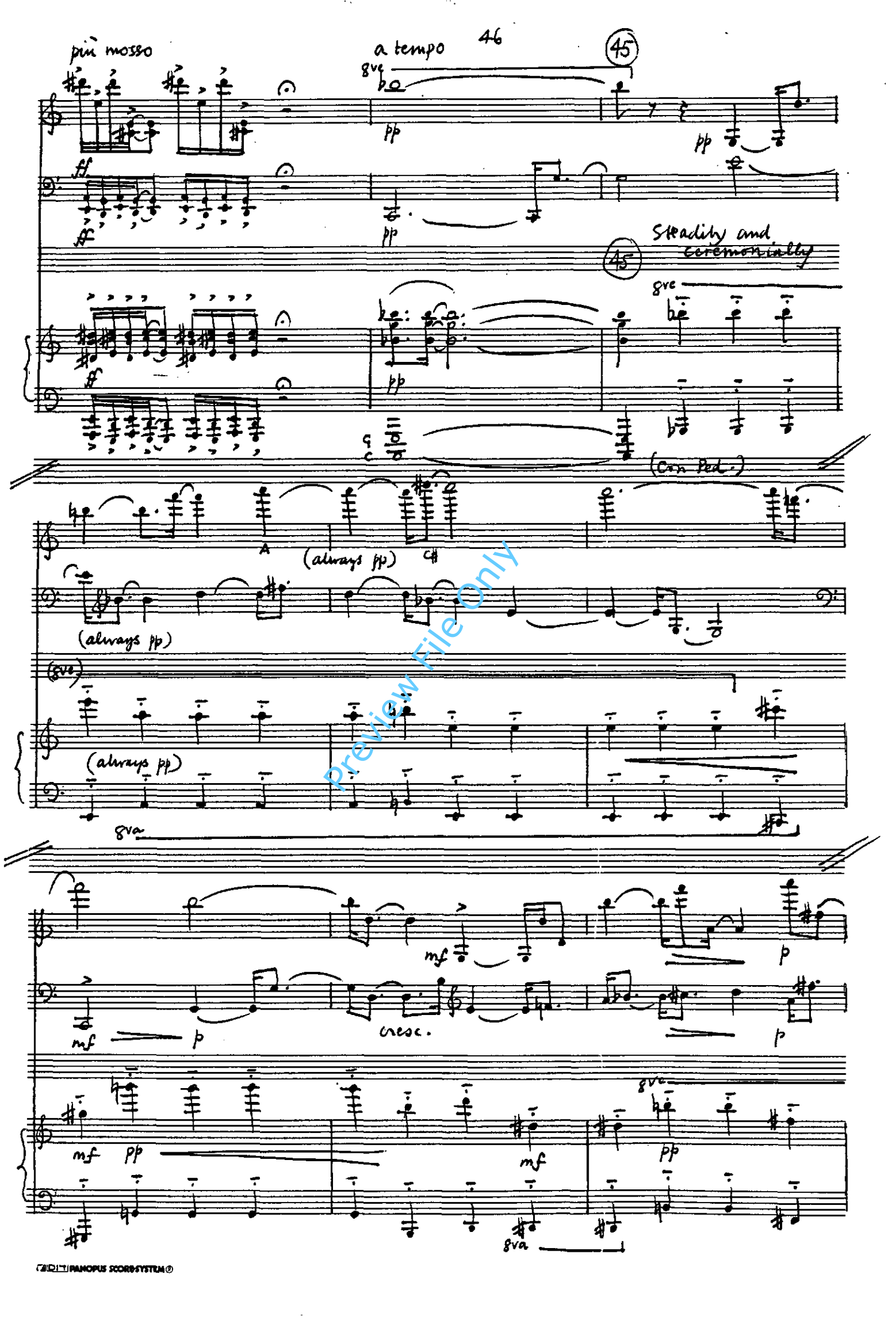

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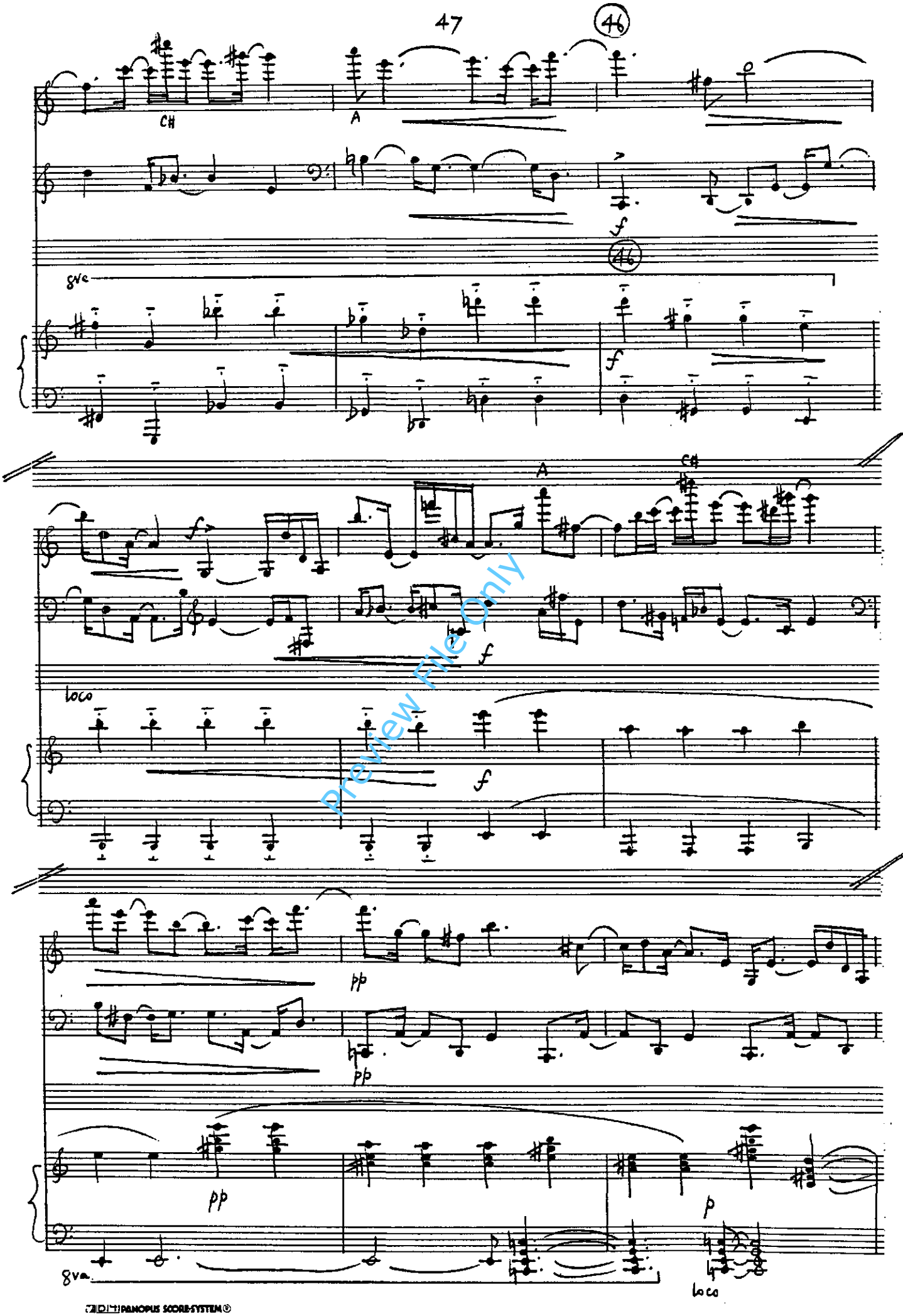

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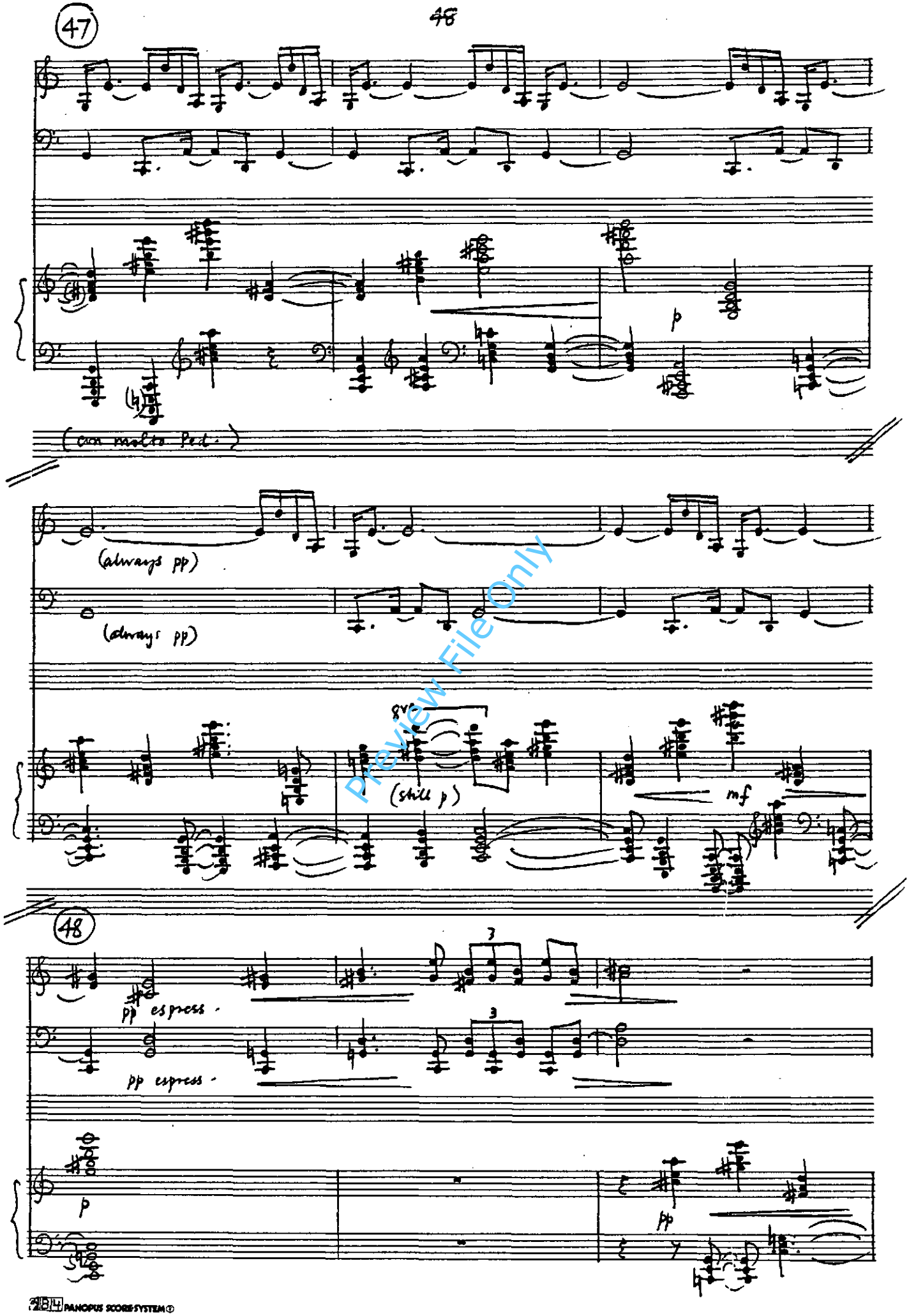

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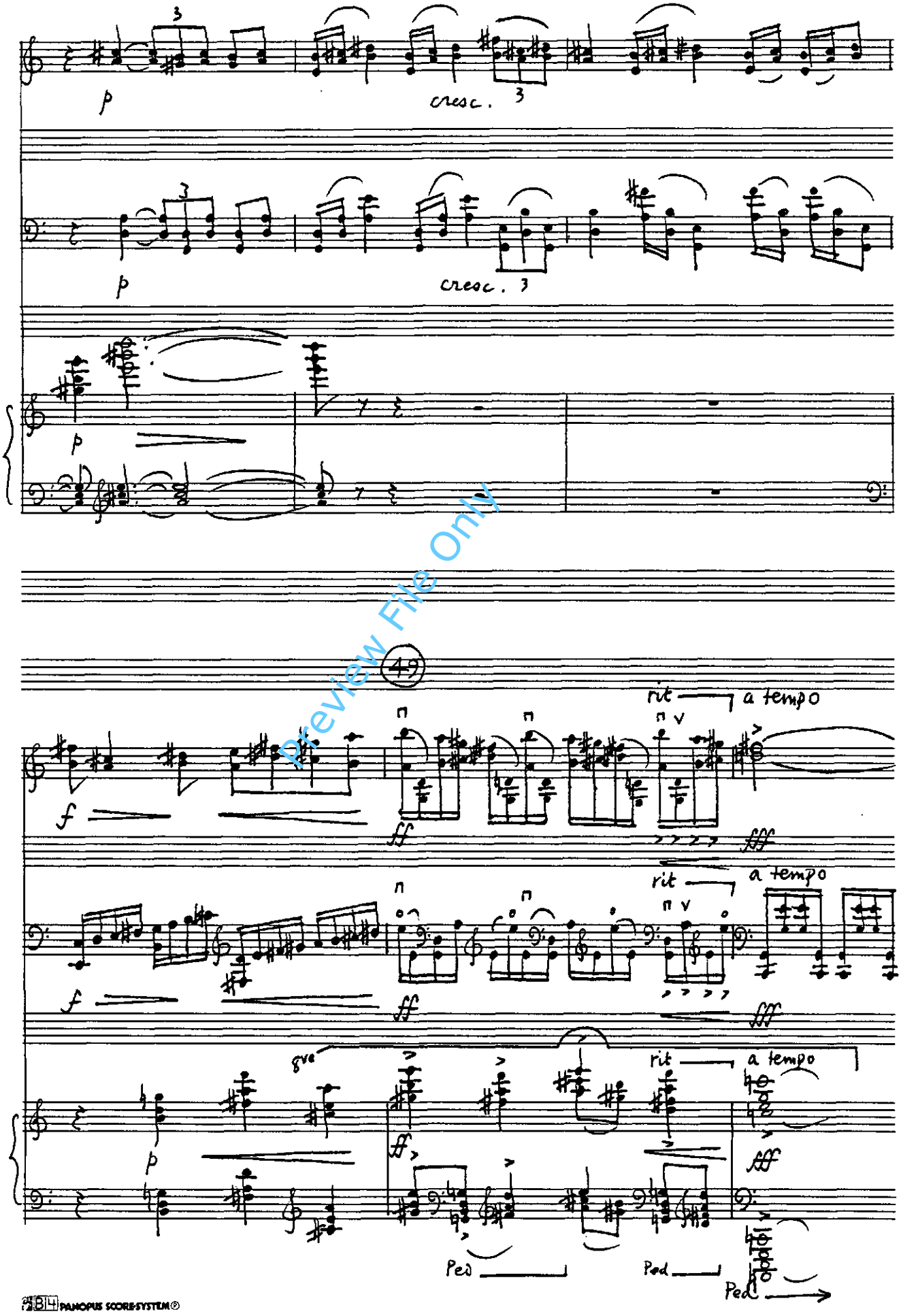

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